



THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA

PRESENTS . . .

EXPLORATIONS

1973-74

Four Sunday Evening Concerts
Convocation Hall
Arts Building
8:00 p.m.

NO ADMISSION CHARGE

With EXPLORATIONS, the Department of Music has organized four musical events during the 1973-74 season that will cover a wide spectrum of media and musical styles.

Each program involves a variety of performing groups, and a highly diversified repertoire is offered. With this endeavour, the Department of Music hopes to offer an appealing type of musical presentation which will both complement and contrast with other concerts and musical events being offered by various organizations in the City of Edmonton, as well as those concerts otherwise offered by the Department of Music itself.

Faculty members, guest artists and students will participate. Performers include: The U. of A. String Quartet (Thomas Rolston and Lawrence Fisher, violins, Michael Bowie, viola, and Claude Kenneson, violoncello); The U. of A. Concert Choir, Larry Cook, conductor; Helmut Brauss, Robert Stangeland, Ernesto Lejano, Janet Scott, and Jack Hurt, piano; Elizabeth Stangeland, soprano, Merla Aikman, mezzo-soprano, and Nigel Lemon, tenor; Yoko Wong and Elaine Ikemoto, violin, Yasuko Eastman, viola, and Cheryll Melott and Peter Rudolfi, violoncello; and members of the Art Winds Quintet.

**PLEASE NOTE THAT THE STARTING TIME
OF THE CONCERTS IS 8:00 P.M.**

PROGRAM

Sunday, October 14, 1973

SCHUBERT—Four Impromtus for Piano,
Opus 90

SCHUMANN—Frauenliebe und -leben, Opus 42

DEBUSSY—String Quartet in G Minor

Sunday, November 18, 1973

“Music by Composers at the U. of A.”

ARCHER—Episodes (Tape Recorder)

ARCHER—Sonata for Violin and Piano

KENNESON—Resurrections, for Soprano,
Narrator, Solo Cello and Cello Ensemble

FORSYTH—Music for Mouths, Marimba,
Mbira, and Roto-Toms

SASONKIN—Piano Sonata No. 6 in A (1955)

Sunday, January 13, 1974

BARBER—Dover Beach

VAUGHAN WILLIAMS—On Wenlock Edge

BRAHMS—Piano Quartet in C Minor, Opus 60

Sunday, February 17, 1974

MADRIGALS OF THE 16th CENTURY

PRÉVOST—Sonata for Violoncello and Piano

SONGS OF HINDEMITH AND HONEGGER

BEETHOVEN—Quintet for Piano and Winds in
E-flat

Parking is available in the Stadium Car Park,
89th Avenue near 116th Street.

For further details, please write to the Department
of Music, The University of Alberta, Edmonton,
or telephone 432-3263.

Programs are subject to change without notice.

The Alberta Music Conference

presents

THE UNIVERSITY OF ALBERTA

STRING QUARTET

Thomas Rolston, violin Michael Bowie, viola

Lawrence Fisher, violin Claude Kenneson, cello

Saturday, September 15, 1973, at 8:30 p.m.

Convocation Hall, Arts Building

PROGRAM

Quartet No. 3 (1959) Harry Somers

Commissioned by the Vancouver Festival Society for the Hungarian String Quartet, the basic material is derived from Somers' chamber opera, "The Fool". The work is composed in one continuous movement of twenty-two minutes duration. Its premiere performance was given in 1959 by the Hungarian String Quartet at the Vancouver International Festival.

Quartet, Op. 10 Claude Debussy

*Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré: Très mouvement et avec passion*

This concert by the University of Alberta String Quartet is being recorded by the Canadian Broadcasting Corporation.



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THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

JOAN PECOVER
flautist

with VERA SHEAN, pianist

Thursday, October 4, 1973, at 8:00 p.m.
Convocation Hall, Arts Building

SONATA NO. V IN E MINOR FOR
FLUTE AND PIANO J. S. Bach

Adagio ma non tanto
Allegro
Andante
Allegro

ANDANTE FOR FLUTE, OP. 86 W. A. Mozart

SICILIENNE, OP. 78 G. Fauré

SYRINX for Solo Flute C. Debussy

INTERMISSION

SONATA FOR FLUTE AND PIANO, OP. 94 S. Prokofieff

Andantino
Allegro scherzando
Andante
Allegro con brio

SONATA FOR FLUTE AND PIANO F. Poulenc

Allegro malincolico
Cantilena
Presto giocoso

COMING EVENTS:

Saturday, October 13, at 8:30 p.m. in Convocation Hall - Violinist Mary Cockell will give a recital, assisted by Ernesto Lejano, pianist.

Sunday, October 14, at 8:00 p.m. in Convocation Hall - Faculty members of the Department of Music will present the first concert in the Department's 1973-74 Explorations series. Pianist Helmut Brauss will perform Schubert's Impromptus, Op. 90; Mezzo-soprano Merla Aikman and pianist Ernesto Lejano will perform Schumann's Frauenliebe und -leben; and the U. of A. String Quartet (Thomas Rolston and Lawrence Fisher, violins; Michael Bowie, viola; and Claude Kenneson, violoncello) will play Debussy's String Quartet. No admission charge.

Wednesday, October 24, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Cleveland Quartet. Members only.

Sunday, October 28, at 3:00 p.m. in SUB Theatre - The Symphonic Wind Ensemble of the Department of Music conducted by Professor F. Pier will present its first concert of the season.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, October 14, 1973 at 8:00 p.m.
Convocation Hall, Arts Building

FOUR IMPROMPTUS, OP. 90 (D.899) Franz Schubert
(1797 - 1828)

Allegro molto moderato (C minor)
Allegro (E flat major)
Andante (G flat major)
Allegretto (A flat major)

Helmut Brauss, piano

FRAUENLIEBE UND -LEBEN, OP. 42 Robert Schumann
(Woman's Life and Love)

Seit ich ihn gesehen
Er, der Herrlichste von Allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

Merla Aikman, mezzo-soprano
Ernesto Lejano, piano

INTERMISSION

QUARTET, OP. 10 Claude Debussy
(1862 - 1918)

Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré: Très mouvement et avec passion

The University of Alberta String Quartet
Thomas Rolston and Lawrence Fisher, violins
Michael Bowie, viola; Claude Kenneson, violoncello

Next concert in this series: Sunday, November 18, at 8:00 p.m. - "Music by Composers at the U. of A."

COMING EVENTS:

- Wednesday, October 24, at 8:30 p.m. in Convocation Hall - Edmonton Chamber Music Society presents the Cleveland Quartet. Members only.
- Friday, October 26, at 8:00 p.m. in Convocation Hall - Claude Kenneson, violoncello, presents a recital. No admission charge.

PROGRAM NOTES

While Franz Schubert did compose twenty-two piano sonatas—the genre most basic in the piano literature of the Viennese (so-called) Classical composers—much of his music for solo piano is cast in the smaller genres favored by nineteenth-century composers. Both sets of the pieces Schubert called “imromptus” (Op. No’s. 90 and 142; Deutsch No’s. 899 and 935) were composed in 1827. They are thought to be related to earlier such works by the Czech composers Vorisek and Tomasek. Schubert’s songs are sometimes singled out as his greatest work; but the impromptus offer only one of many proofs that his special sensitivities were not dependent on a vocal medium. Beautifully shaped melodic lines; careful balance of timbre and sound colors; an extraordinary gift for expressive, albeit unorthodox harmonic inflection—all are present in characteristically Schubertian abundance. Unfortunately, like much other music of relatively modest outward pretensions, Schubert’s impromptus are often condemned to serve a didactic function, or else they become the subject of overdone pianistic histrionics. Fortunately, there are pianists who recognize the impromptus as among the ultimate tests of the player’s—and thereby musician’s—art.

The first piece of Op. 90 is based mostly on melodic figures derived from the opening, a dotted-rhythm upbeat followed by repeated tones. Schubert’s favorite device of shifting back and forth from major to minor modes of the same key centre becomes especially obvious near the end of the piece, which concludes in a firm C major bringing to rest the plaintiveness of earlier passages. No. 2 follows a scheme of a different order, beginning with airy perpetual motion passagework in the major mode, abruptly halted by a strongly contrasting episode in a distant minor key. Rather than ending with only a restatement of the opening passagework, Schubert closes the piece on a dark note by a return of sternly assertive episode material. No. 3, with its long-breathed melody over gently rippling accompaniment figures, is the kind of music that has earned Schubert the epithet of “musician’s musician.” The fourth impromptu of the set resembles the second in its lightly running passagework—a type of playing in which the otherwise not especially virtuosic Schubert excelled. The piece is in fact a scherzo and trio, the trio being analogous to the contrasting episode heard in No. 2. However, even in the outer scherzo sections, Schubert gives us, in addition to the flittering material first heard, a soaring melody that makes of the piano truly a singing instrument.

* * * *

The songs of Schumann’s **Frauenliebe und -Leben** are among more than a hundred he composed in 1840, the year of his marriage to Clara Wieck. This phenomenal outpouring of song is one of the most remarkable and least disputable instances of a direct relationship between the personal and creative life of a composer; and it is particularly appropriate to a man like Schumann, for whom much music was inextricably bound up with literary associations. Even before the clichés of certain recent social trends became imbedded in the consciousness of audiences, Chamisso’s text was recognized as naive overstatement. It would be paltry, if not hypocritical, to reject the songs’ texts while accepting the music, because both together do reflect the absolute devotion felt by Robert and Clara toward each other. Nevertheless, Schumann’s music, considerably more artful than is Chamisso’s poetry, often belies the unabashed ardor of the words. A lover’s thoughts, even in the most honest or eloquent of people, must be more complex than stated words. The principle of multiple levels of meaning might be extended also to Schumann’s use of certain melodic motives supposed (here and in other compositions) to be symbolic of the beloved Clara, or simply of particularly exuberant feeling. In addition, the piano, though literally a speechless instrument, is at least on a par with the singer in expressing the meaning of the songs, not only in the postlude commentaries at the end of every song, but also in more immediate kinds of musical dialogue with the singer.

As a cycle, **Frauenliebe und -Leben** does not present a continuous narrative, but rather a series of character sketches drawn from various points in the ripening of the young woman’s love: the awakening of love (No. 1); boundless admiration for the physical and spiritual being of the beloved (No. 2); the joyful realization that the love is mutual and that it will be forever (No’s. 3 and 4); the wedding festivities and slightly poignant farewell to her old life (No. 5); the confession of still deeper love for the man (No. 6) and for their child as his image (No. 7); and grief at the loss of the beloved (No. 8). The starkness of the last song is tempered at the closing by the beautiful recollection of the first love, in a piano postlude that is a shortened statement of the first song. Chamisso’s poems included a ninth one not set by Schumann, in which final consolation is found in the thought of continuing generations. Schumann also changed the textual reference in the last line of No. 8, from Chamisso’s resigned “past happiness” to a more painful “lost happiness.” For the still-young widow, as perhaps for the young Schumann, nothing but the memory of the first love can ever compensate for the love itself.

* * * *

Debussy’s String Quartet in G minor, Op. 10, is his only work in that genre. Composed in 1893, it dates from a time when Debussy’s musical thought was subject to various influences. The sounds of the Asian and Near Eastern music Debussy heard at the Paris Exposition of 1889 may be related to the ornamental or eccentric melodic patterns, ostinato repetitions, and insistent ensemble pizzicato of the second movement. Debussy’s affinities with Borodin and other Russian composers could be associated with his frequent use of modal harmonies and the generally colorful treatment even of an ensemble as homogeneous as the string quartet. A certain sweetness yet transparency may be partially ascribed to the influence of Massenet and Grieg, two more composers who left their mark on the highly individual Debussy.

Although his temperament and whole creative approach differ radically from those of César Franck (for a brief time one of Debussy’s mentors), the cyclical relationship of thematic material through all four movements of this quartet is analogous to Franck’s compositional techniques. The idea of mutating or transforming a single theme throughout several movements while still preserving certain audible general relationships of contour or rhythm is in some ways a continuation of traditional classical methods of musical development. Such procedures were for the most part antithetical to Debussy’s genius, but (whether purposely or not) he has employed them wholesale in constructing his string quartet—this ensemble being more strongly associated than is any other with the classical tradition in music.

Although Debussy’s quartet was a deliberate attempt to work within the limits of a traditional medium, critics at first found the work “strange and bizarre.” Indeed, Debussy promised his friend Chausson that he would write another quartet invested with more “dignity of form.” He apparently had more important directions in which to move. The somewhat Germanic formal structure of the quartet finds fewer parallels in later Debussy works than do its more original or particularly French aspects. Even the most **espressivo** passages of the quartet have already that languorous, somewhat detached quality sometimes considered a hallmark of Debussy. If one allows himself the dangerous luxury of aesthetic generalization, the quartet could be taken as representative of what composer Virgil Thomson described as “...the classic ideal that is every Frenchman’s dream of every foreigner’s dream of France. It is the dream of an equilibrium in which sentiment, sensuality and the intelligence are united at their highest intensity.”

—W. K.

FRAUENLIEBE UND -LEBEN, OP. 42
Text by Adelbert von Chamisso

1

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub' ich blind zu sein,
Wo ich hin nur blicke,
Seh' ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr' ich mehr,
Möchte lieber weinen
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.

Since first I saw him

Since first I saw him I have been
blind to all else. I see him only,
wherever I go; by day in vision, by
night in a dream made brighter still
by the darkness.

All else is dark and grey; I have no
heart for my sisters' games, I would
rather sit and weep all alone in my
room, blind to all else since I first
saw him.

11

Er, der Herrlichste von Allen

Er, der Herrlichste von Allen,
Wie so milde, wie so gut!
Hölde Lippen, klares Auge,
Heller Sinn und fester Mut.
So wie dort in blauer Tiefe
Hell und herrlich jener Stern,
Also er an meinem Himmel
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd, nicht kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von Allen
Darf beglückn deiner Wahl,
Und ich will die Hohe segnen
Viele tausendmal!
Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz! Was liegt daran?

He is the finest of all men

He is the finest of all men; how gen-
tle and loving he is; sweet lip, bright
eye, clear head, true heart. As stars
shine in the blue depths of the sky, so
he is a star in my sky, bright and glo-
rious, high and far.

Go on your way, just let me gaze on
your brightness; humbly to think of
that is all my sorrow and all my joy.
Heed not my silent prayer said for
your happiness; you must not know so
lowly a maid as I am, you high and
bright star.

Only the finest of all women is worthy
of your choice; and she shall have my
thousandfold blessing. And I shall be
glad and joyful, joyful, though I weep;
what matter if my heart should break?

111

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt' er doch unter Allen
Mich Arme erhöht und beglückt?

I cannot fathom it

I cannot fathom it, cannot believe it;
I must be dreaming. How, from among
all women, could he possibly have cho-
sen to honour and bless me?

Mir war's, er habe gesprochen:
'Ich bin auf ewig dein!'
Mir war's—ich träume noch immer,
Es kann ja nimmer so sein!

O lass im Traume mich sterben,
Geweiget an seiner Brust,
Den seligen Tod mich schlüpfen
In Tränen unendlicher Lust.

I thought I heard him say 'I am yours
for ever', but I must still be dreaming,
it cannot be true.

Oh, let me die in this dream, cradled in
his arms; what bliss so to die, in tears
of endless joy.

IV

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringlein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herz mein.

Ich hatt' ihn ausgeträumt,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich verloren
Im Hölle, unendlichen Raum.
Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben, und finden
Verklärt mich in seinem Glanz.

Ring on my finger

Ring on my finger, dear golden ring,
I press you devoutly to my lips, to
my heart.

I woke from the peaceful dream of childhood
and found myself alone in the wide world.
But you, ring on my finger, have opened
my eyes to the real truth of life.

I shall live to serve him, to be his alone,
surrender myself and become transfigured
in the light of his love.

V

Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute, mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier!

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem
Auge ihn empfange,
Ihn, die Quelle der Freude.

Bist, mein Geliebter,
Du mir erschienen,
Gibst du mir, deinen Schein,

Help me, my sisters

Help me, my sisters, with my bridal wreath,
tend me on this my happiest of days; twine
the myrtle blossom about my brow.

When I lay happily in my loved one's arms
he would always tell me how impatiently
he longed for the dawn of our wedding-
day.

Help me, dear sisters, help me to dispel
my foolish fears; let me receive him, the
source of all my joy, with undimmed eyes.

And are you here, my love? Sun, do you
shine? Let me bow to my lord in all
reverence and humility.

Lass mich in Andacht,
Lass mich in Demut,
Lass mich verniegen dem Herren mein!

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar.
Aber euch Schwestern
Grüss' ich mit Wehmut,
Freudig scheidend aus eurer Schaar!

Spread flowers for him, sisters, offer
him rosebuds. But to you, my sisters,
I bid a sad farewell, though I leave
you with joy.

VI

Süsser Freund, du blickest

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Wie so bang mein Busen.
Wie so wonnevoll,
Wüsst' ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will ins Ohr dir flüstern
Alle meine Lust.

Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?

Bleib' an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag!

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht!

Dear friend, you look at me in surprise

Dear friend, you look at me in surprise,
you cannot understand why I weep. Let
the unaccustomed glory of wet pearls
quiver in my eyes, for they shine with
joy.

How anxious my heart feels, yet how bliss-
ful; if only I knew how to say it in words.
Come and hide your face here on my breast,
let me whisper all my joy.

Now do you know why I am crying? should
you not see my tears, my beloved husband?

Stay by my heart, feel how it beats; let
me hold you close, closer.

Here by my bedside there is room for a
cradle, silently hiding my blissful
dream; and one morning the dream will
wake and look at me laughing with your
likeness. Your likeness!

VII

An meinem Heraen, an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust,
Das Glück ist die Liebe, die Lieb'
ist das Glück,
Ich hab's gesagt, und nehm's nicht zurück.

On my heart, at my breast

On my heart, at my breast, my child, my
joy. Happiness is love, love is happi-
ness; so I have always said and so I
say still.

Hab' über schwenglich mich geschüttzt,
Bin überglücklich aber jetzt;
Nur die da stützt, nur die da liebt
Das Kind, dem sie die Nahrung gibt,
Nur eine Mutter weiss allein,
Was lieben heisst und glücklich sein.
O wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlten kann.

Du lieber, lieber Engel du,
Du schauest mich an und lächelst dazu!
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

I once thought myself boundlessly happy, but now I truly am. Only a woman loving the child at her breast, only a mother can know the real meaning of love and happiness. How I pity a man, who cannot know the joy a mother has.

You dear angel, looking at me and laughing: come to my heart, my breast, my child, my joy.

VIII

Nun hast du mir den ersten Schmerz getan

Nun has du mir den ersten Schmerz getan,
Der aber traf:
Du schläfst, du harter unbarmhertz'ger
Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt ist leer;
Geliebet hab' ich und gelebt, ich bin
Nicht lebend mehr.
Ich zieh' mich in mein Innres still zurück,
Der Schleier fällt;
Da hab' ich dich und mein verlornes Glück,
Du meine Welt!

Now for the first time you have hurt me

Now for the first time you have hurt me, but this hurt is grievous; hard, pitiless man, you are sleeping the sleep of death.

Left all alone, I survey an empty world. I have lived and loved, and now my life is done. I withdraw silently into my inmost soul; the veil falls. There I have you and my lost happiness, you my whole world!

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THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE CLEVELAND QUARTET

Donald Weilerstein, violin
Martha Strongin Katz, viola

Peter Salaff, violin
Paul Katz, cello

QUARTET IN B-FLAT MAJOR, OPUS 18 NO. 6 Beethoven

Allegro con brio
Adagio ma non troppo
Scherzo—Allegro
La Malinconia—Adagio—Allegretto quasi Allegro

ANTIPHONES (1969) Sergei Slonimsky

INTERMISSION

QUARTET IN E-FLAT MAJOR, OPUS 44, NO. 3 Mendelssohn

Allegro vivace
Scherzo—Assai leggiero e vivace
Adagio non troppo
Molto allegro con fuoco

Wednesday, October 24, 1973
8:30 p.m.

Convocation Hall
The University of Alberta

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Next concert: Duo Perret-deZayas
November 28



THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THE ST. CECILIA ORCHESTRA
MICHAEL BOWIE, conductor

Friday, November 2, 1973, at 8:00 p.m.
Convocation Hall, Arts Building

HYMN AND FUGUING TUNE NO. 2 H. Cowell
for string orchestra

KAMARINSKAJA M. J. Glinka
(Fantasy on Two Russian Folksongs)

SYMPHONY NO. 4, OP. 120 R. Schumann
Ziemlich langsam - Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam - Lebhaft

COMING EVENTS:

Sunday, November 4, 1973, at 3:00 p.m. in Convocation Hall - The Department of Music Symphonic Wind Ensemble conducted by Fordyce Pier will present its first concert of the year. Admission is 50c.

Tuesday, November 6, 1973, at 8:00 p.m. in Convocation Hall - David Otto will present a Tuba recital. No admission charge.

Saturday, November 17, 1973, at 8:00 p.m. in Convocation Hall - Yoko Wong will present a violin recital, assisted by Isobel Rolston, pianist.

THE ST. CECILIA ORCHESTRA

Michael Bowie, conductor

VIOLIN I

David Zweifel
Hong Youl Kim
Norbert Boehm
Robert Hryciw
Ross Lindskoog
Valerie Parker
Joan Regers
Allyn Chard
Mary Clarke
Teresa Bain
Gisela Untergasser
June Yusak
Julianna Nagy
Carol Litven
Miyo Inouye
Sharyn Favreau

VIOLIN II

Ann Pelletier
Ann Guthman
Denis Letourneau
Robert Miskey
Cindy McLean
Dianne Vaasjo
Nancy Koehler
Howard Saumer
Carol Hall
Dan Barer
Teresa Dauk
Blyth Nuttall
Violet Salyzyn

VIOLA

Susanne Zeindler
Neil Hughes
Donna Watson
Barbara McLean
Marion Whitling
Penny Gladstone
Elizabeth Morris
Donna Daly
Max Superstein

VIOLONCELLO

Joanne Ludbrook
Barbara Cox
Mark Lindskoog
Diana Nuttall
Barbara Morris
Frantisek Cikanek
Paul Domby
David Silverberg

DOUBLE BASS

James Young
Bruce Okranik
Catherine Griffith
Bill Nichol

PICCOLO

Marianne Carefoot

FLUTE

Alan Clarke
Marianne Carefoot
Doreen Beck

OBOE

Hiromi Takahashi
Leslie Young

CLARINET

Randy Bain
John Mahon

BASSOON

Patricia Wilson
Ray Marusyk

FRENCH HORN

Avaliegh Crockett
Larry Reese
Gerry Onciu
Philip Osborn

TRUMPET

Daniel Otteson
Ed Pedersen
Kathy Jowett

TROMBONE

David Archer
Jeff Curry
Chris Taylor

PERCUSSION

John McCormick

EXECUTIVE

Chairman	Professor Michael Bowie
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THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THE STATE OF THE ART OF TUBA PLAYING

DAVID OTTO, tuba CAROL OTTO, piano

Tuesday, November 6, 1973, at 8:00 p.m.
Convocation Hall, Arts Building

IN THE BEGINNING: DISTORTED TRANSCRIPTIONS

CONCERTO IN E FLAT FOR FRENCH HORN AND PIANO, K.477

W. A. Mozart

Finale

ADOLESCENCE: THE SPAGHETTI WORKS

ROCKED IN THE CRADLE OF THE DEEP: AIR AND VARIATIONS

E. De Lamater

Theme

Variation 1: Pomposo (e Rubato)

Variation 2: Allegro Moderato

MATURATION: THE COMING OF AGE

SUITE FOR TUBA AND PIANO V. Nelhybel

Allegro marcato

Quasi improvvisando

Allegretto

Lento

Allegro con bravura

LENTO FOR TUBA AND PIANO P. Holmes

SUITE FOR TUBA D. Haddad

Allegro maestoso

Andante expressivo

Allegro con brio

COMING EVENTS

Wednesday, November 14, 1973, at 8:00 p.m. in Convocation Hall -
Soprano Beverley Cohen and Clarinetist Randy Bain will present a recital.
No admission charge.

Friday, November 16, 1973, at 8:15 p.m. in Convocation Hall - Board of Music presents its Annual Recital. No admission charge.

Saturday, November 17, 1973, at 8:00 p.m. in Convocation Hall - Violinist Yoko Wong and Pianist Isobel Rolston will present a recital. No admission charge.

THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA

NOON HOUR CONCERT
NOVEMBER 7 1973

QUINTET IN A, OP. 114Franz Schubert

Allegro vivace

Andante

Scherzo presto

Denis Letourneau, violin

Suzanne Zeindler, viola

Joanne Ludbrook, cello

James Young, string bass

Elaine Dobek, piano

SONATA FOR VIOLIN AND PIANO.....Ludwig van Beethoven

Allegro con brio

Tema con variazioni

Rondo

Valerie Meyers, violin

Eileen Keown, piano

EPISODE FOR ALTO SAXOPHONE AND PIANO.....David Walters

Norman Miller, alto saxophone

Madeline Wheeler, piano

SONATA IN G MINOR, OP. 1 NO. 10.....Giuseppe Tartini

Andante

Allegro

Dianne Vaasjo, violin

Neil Hughes, piano

OCTET IN Eb MAJOR.....Felix Mendelssohn

Allegro moderato ma con fuoco

Andante

Norbert Boehm, Allyn Chard, Carol Hall,
David Zweifel, violin.

Neil Hughes, Barbara McLean, viola

Barbara Morris, Diana Nuttall, cello

THE DEPARTMENT OF MUSIC
THE UNIVERSITY OF ALBERTA

NOON HOUR CONCERT

Wednesday, November 14, 1973 at 12:00 noon
Fine Arts Room 1-23

OCTET IN Eb FOR STRINGS, OPUS 20.....Felix Mendelssohn

- 1.Allegro moderato ma con fuoco
3.Scherzo: Allegro leggierissimo

Violin: Norbert Boehm
Allyn Chard
Carol Hall
David Zweifel

Viola: Neil Hughes
Barbara McLean
Cello: Barbara Morris
Diana Nuttall

SONATA FOR VIOLIN AND PIANO, OPUS 12, NO.2.....Ludwig van Beethoven

- 1.Andante, piu tosto allegretto
2.Allegro vivace
3.Allegro piacevole

Valerie Myers, violin
Ronald Proctor, piano

SUITE HEBRAIQUE.....Sruj Irving Glick

- 1.Cantorial Chant
2.Chasidic Dance
3.Hora
4.Lullaby
5.Dialogue
6.Circle Dance

JoEllen Harris, clarinet
Elaine Dobek, piano

SONATA IN B MINOR.....Johann Sebastian Bach

- 2.Allegro

Norbert Boehm, violin
Patti Rhein, piano

SONATA from Die Bankelsangerlieder.....Anonymous

- Wendy Grasdal, trumpet
Edward Pedersen, trumpet
Henry Vant Erve, tuba
Larry Reese, french horn
Chris Taylor, trombone

SONATA NO. 5. IN F MINOR.....Johann Sebastian Bach

- 1.Adagio

Norbert Boehm, violin
Beth MacIntosh, piano

Next Noon Hour Concert - Wednesday, November 28 in Fine Arts 1-23.

CATHERINE

Lo aspettai là in presenza della Vergine. Chiesi a Maria la grazia che potesse avere luce e pace nel cuore nell'ultimo istante, e che potessi condurlo a Dio sano e salvo. La mia anima allora si riempì della dolce fattami che non potevo vedere alcuno sebbene vi fosse una gran folla.

I waited for him there in the presence of the Virgin. I besought Mary for the grace that he might have light and peace of heart at the last moment, and that I might see him safe in God. My soul became so filled with the sweet promise made to me that I could see no one although there was a great crowd there.

THE VOICE

Allora egli venne e si inginocchiò tranquillamente sapendo che presto sarebbe nella vita imperitura.

Then he came and knelt down with great meekness knowing that he would soon be in everlasting life.

CATHERINE

La sue labbra dissero "Gesù.....Caterina." E così fu che ricevetti il suo capo nelle mie mani, quidi vidi Dio e l'Uomo, così come se vede lo splendore del sole. Con quale gentilezza e con quale amore Dio attese quell'anima mentre lasciava il corpo. La mia stessa anima riposò nella pace e nella quiete e non sopportai che se togliesse dai miei vestiti il sangue che vi era caduto sopra. Straziata, rimasi sulla terra con l'invidia più profonda.

His lips said, "Jesus.....Catherine." And so it was I received his head into my hands, then I saw God and Man, as one sees the splendor of the sun. With what gentleness and love God waited for that soul as it left the body. My own soul reposed in peace and quiet, and I could not bear to remove from my garments the blood that had fallen on them. Wretched and miserable, I remained on earth with the greatest envy.

SAINT JOAN OF ARC (1412-1431)

JOAN

Ah! Est-ce que je mérite d'être traité avec tant de cruauté que mon corps soit aujourd'hui devoré par les flammes et réduit en cendres? J'aurais préféré être décapité cent fois que d'être brûlé de la sorte. Oh! j'en appelle à Dieu, le juge suprême, pour rectifier le tort et l'injustice qui me sont faits.

Ah! Am I to be treated with such horrible cruelty, that my body should be consumed today and turned into ashes? I should prefer to be beheaded seven times over than to be burnt in this fashion. Oh! I appeal to God, the supreme judge, to right the wrongs and grievances done to me.

THE VOICE

Jeanne, que la paix soit avec vous. L'Eglise s'avère incapable de vous défendre.

Joan, go in peace. The Church can no longer defend you.

JOAN

Oh Rouen, faut-il que tu sois mon dernier refuge! Oh Rouen, je crains que ma mort soit pour toi une source de souffrance. Eveque, c'est vous qui me causez de mourir. Si vous m'aviez commis au bras régulier je ne serais pas là où j'en suis. Que j'aie fait le bien ou le mal, la faute n'en est pas à mon roi... ce n'était point lui que me conseillait. Oui, mes voix venaient de Dieu, et elles ne m'ont point induite en erreur.

O Rouen, must thou be my last abode! Ah! Rouen, I sadly fear thou wilt suffer because of my death! Bishop, my death is your doing. If you had placed me in a prison of the Church, this would not have come to pass. Whether I have done well or ill, my king is not at fault...it was not he who counseled me. Yes, my voices came from God, my voices did not decieve me.

Un peu d'eau!.....Un peu d'eau!

Water!.....Water!

THE VOICE

Dix mille hommes pleuraient. On pouvait entendre Jeanne dans les flammes du bûcher, invoquant ses saints et son archange. Elle poussa un grand cri...

Ten thousand men were weeping. We could hear her in the fire, invoking her saints her archangel. She uttered a great cry...

JOAN

"JÉSUS!"

"JESUS!"

THE VOICE

Et lorsqu'elle laissa échapper un dernier soupir j'ai vu une colombe l'emporter de sa bouche.

I saw with her last breath a dove fly out of her mouth.

RESURRECTIONS

SAINT TERESA DE ÁVILA (1515-1582)

THE VOICE

Dios es mudo. Él es la escencia de la quietud. Solamente aquellos que se acercan a Él en silencio pueden ser oídos.

God is without speech. He is the essence of quiet. Only those who approach Him in silence can be heard.

TERESA

Nada te turbe, nada te espante, todo se pasa, Dios no se muda, la paciencia todo lo alcanza: Quien a Dios tiene nada le falta: sólo Dios basta.

Let nothing disturb you, nothing frighten you. All things are passing: God never changes: patient endurance attains to all things: Who God possesses is wanting in nothing. Alone God suffices.

THE VOICE

Ella no tenia experiencia en al arte de morir. La muerte misma, el objeto de éste último viaje, habia sido familiar en ella. En su mistica experiencia de muerte, ella a menudo la habia sentido venir. Para ella, muerte era solamente un comienzo....

She was not inexperienced in the art of dying. Death itself, the goal of this last journey, had always been familiar to her. In her mystic experience of death, she had often felt its coming. For her, death was but a threshold....

TERESA

¡Ay, qué larga es esta vida! ¡Qué duros estos destierros! Esta cárcel, estos hierros en que alma está metida! Sólo esperar la salida me causa dolor tan fiero que muero porque no muero.

Oh! How long this life is! How cruel this exile, this prison, these chains in which my soul is bound! Yearning to escape causes me cruel grief...I'll die because I do not die.

O mi Dios, la esperada hora al fin ha llegado, y mi alma se regocija de unirse contigo en la eternidad.

Oh my Lord, the longed for hour has come at last, and my soul rejoices in being united with you forever.

SAINT CATHERINE OF SIENA (1347-1380)

THE VOICE

Venne da colui che era conosciuto come Niccolò di Toldo. Fu confortato, consolato e si confessò. Le fece promettere di essere seco quando fosse venuta l'ora della sua esecuzione.

She went to him known as Niccolò di Toldo. He was comforted, consoled, and he confessed. He made her promise that when his time of execution came she would be with him.

CATHERINE

La mattina prima che suonassero la campane venni da lui e ne fu contento. Soltanto rimaneva la paura di non essere coraggioso all'ultimo momento. Sta di buon animo dolce Niccolò perché presto arriveremo alle nozze. Sarai immerso nel sangue del Figlio di Dio. Ti aspetterò nel luogo dell'esecuzione.

In the morning before the bell tolled, I went to him and he was glad. There only remained the fear of not being brave at the last moment. "Be comforted sweet Niccolò, for soon we shall come to the nuptials. You shall be bathed in the blood of the Son of God. I will be waiting for you at the place of execution."

THE VOICE

E Niccolò disse "Vi sarò gioioso e forte. Mi sembra mille anni prima che tu raggiunga quel santa luogo dell'esecuzione se penso che mi aspetterai là."

And Niccolò said, "I will be there joyous and strong. It will seem a thousand years before I reach that holy place of execution when I think that you will be waiting for me there."

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, November 18, 1973, at 8:00 p.m.

Convocation Hall, Arts Building

EPISODES for tape recorder Violet Archer

SONATA FOR VIOLIN AND PIANO Violet Archer

Allegro ma non troppo

Largo sostenuto ed espressivo

Allegretto scherzoso

Lawrence Fisher, violin

Helmut Brauss, piano

MUSIC FOR MOUTHS, MARIMBA,
MBIRA AND ROTO-TOMS Malcolm Forsyth

Munye Icula

Iculabili

Iculathathu

Allan Scott, percussion

The University of Alberta Concert Choir

Conducted by Larry Cook

INTERMISSION

PIANO SONATA No. 6 IN A, OPUS 20 (1955) Manus Sasonkin

Allegro amabile

Adagio sostenuto, un poco mesto

Presto ma non assai

Rondo: Allegro moderato—Epilogue: Andantino teneramente

Jack Hurt, piano

RESURRECTIONS Claude Kenneson
(first performance)

Andrea Mellis, mezzo-soprano

Gérard Guénette, narrator

Cheryll Melott, solo cellist

The University of Alberta Cello Ensemble
Claude Kenneson, Director

Next concert in this series: Sunday, January 13, 1974, at 8:00 p.m. - The program includes Barber's Dover Beach, Vaughan Williams' On Wenlock Edge, and Brahms' Piano Quartet in C Minor, Opus 60.

PROGRAM NOTES

Episodes, an electronic music composition, was composed in April 1973, in the studio of Goldsmith College in London, England during the composer's sabbatical year. The work consists of contrasting sections joined by a refrain which is disguised after its first hearing. In the course of the piece, two of the sections are separated by silence for dynamic effect.

This composition was conceived on two Putney Synthesizers. Basically, noise and three oscillators are used, and are put through various treatments. Although *Episodes* is recorded on one track, the effect is, at times, that of two sound tracks.

* * * *

Sonata for Violin and Piano was composed in the summer of 1956 while Violet Archer was on a Resident Fellowship at the MacDowell Colony in Peterborough, New Hampshire. The Colony was founded early in this century at his summer home by the American composer Edward MacDowell, and has become a centre of interest to artists working in varied fields.

The Sonata was inspired by the peaceful yet stimulating surroundings of the Colony. It is in three movements: Allegro ma non troppo; Largo sostenuto ed espressivo; Allegretto scherzoso. The first movement reflects a mood of contentment, while the second and third are respectively serene and playful.

* * * *

Music for Mouths, Marimba, Mbira and Roto-toms is a set of three pieces written between December 1972, and February 1973. It attempts to explore some of the acoustic possibilities of the human voice in consort, combined with the use of three percussion instruments. Though there is no text, the phonic sounds of the Zulu language are extensively employed, and the percussion instruments are all close relatives of African instruments.

The Zulu tongue is characterized by colourful vowel sounds and very percussive consonants (both explosive and implosive; the latter type having no equivalent in European languages at all). These "clicks" were said to have been adopted into the Bantu languages from the Bushman tongue of the Kalahari people. In this work these sounds are used as a complement to the sounds of the percussion instruments, as they are in fact used in much African folk music which inspired the creation of this work. The composer spent his entire childhood in the Zulu country of South Africa.

Munye icula: Here the voices intone vowel colours on middle C and consonants on the two perfect fifths, G-D and A-Eb, to the accompaniment of the marimba, which they attempt to imitate, and which has an improvised cadenza at one point.

Iculabili: A quasi-fugue for the voices using glissando starts this piece, which is almost strictly "forwards to the middle, backwards to the end" in structure. Dominant seventh sonorities are juxtaposed, accompanied all the while by a single tremolo chord on the marimba. The mbira (or African thumb-piano) sounds the final chord.

Iculathathu: Extensive use of whispering sounds characterizes this movement. Generally, this is the percussionist's piece and the choir accompanies. The roto-toms (or set of four tunable tom-toms) emerge here in solo role, alternating with marimba, and the piece ends with an improvised solo for mbira with whispered accompaniment in the choir.

* * * *

Piano Sonata No. 6 in A was composed during the first two months of 1955. Its outlook is conservative, its mood somewhat pensive, its tone lyric. It consists of four movements which are, no doubt, thematically inter-related; but this fact, in itself, is totally unimportant, because, in this sonata, structure, form, artifact—in short, the entire panoply of compositional means—have all been subordinated in favour of expressive ends.

The first movement is dominated by its opening theme, which is presented initially in cool, quiet octaves, but which acquires warmth as it gathers momentum. Several other themes are generated by this momentum: a tranquil phrase which begins with a series of two-note sighs; a long, singing line spun over gossamer figuration; and a more impassioned presentation of the sighing phrase. The second movement is darker in hue; its elegiac flavour is sometimes restrained, sometimes overtly tragic, but it is never relieved. The third movement occupies the position of a scherzo, but the joke is more ironic than mirthful, and even the boisterous middle section is sardonic rather than good-humoured. With the finale comes a return to equanimity; the rondo wears a playful air, and its digressions are in the spirit of badinage. At the end is a reverie of infinite tenderness; a recollection, barely perceived; silence.

* * * *

Since the mid-eighteenth century, cellists have been engaged in playing cello ensemble music which utilizes the combined sonority of several cellos and exploits the multi-faceted tonal possibilities of such combinations. Inspired by the artistry of Pablo Casals, Emmanuel Moór composed his Suite, Opus 95 in 1909, and this marked the beginning of a new epoch in the composition of cello ensemble music during which composers began to recognize the cello ensemble as an ideal vehicle for the performance of chamber music. Very often the voice has been used in combination with the cello ensemble although there exist innumerable works for the ensemble unassisted by voices or other instruments. Several Canadian composers including Jean Coulthard, R. Murray Schaefer, and Harry Freedman have added significant works to this repertoire.

Resurrections for Soprano, Narrator, Solo Cellist and Cello Ensemble is based on a text drawn from writings which concern three different saints: Teresa of Avila, Catherine of Siena and Joan of Arc. Each saint, in her own way, has articulated some definite feeling about the mystic experience of immortality as it is understood in Christian teachings. The composer began this work last summer in England and completed it in Edmonton for the University of Alberta Cello Ensemble composed of Peter Rudolfi, Barbara Cox, Barbara Morris, Joanne Ludbrook, Diana Nuttall, Barbara Fraser, Paul Domby and Frantisek Cikanek. The impetus for the work was the reading of a passage from Acts XVII, 27, 28:

"He is not far from every one of us: for in
Him we live, and move, and have our being."

The Department of Music
of
The University of Alberta

presents

ALAN CLARKE

flute

assisted by Edward Lincoln, piano

Wednesday, November 21, 1973, at 5:00 p.m.
Convocation Hall, Arts Building

SONATA NO. 2 (LA VIBRAY) IN D MINOR.....Michel Blavet
Andante (1700-1768)
Allegro (Allemande)
Gavotte (les Caquets)
Sarabande--Largo
Allegro (Finale)

SONATINA.....Lennox Berkeley
Moderato (1903-)
Adagio
Allegro moderato

FANTAISIE.....Georges Hüe
(1858-1948)

SONATA IN D MAJOR, OPUS 94.....Sergei Prokofieff
Moderato (1891-1953)
Scherzo
Andante
Allegro con brio

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Clarke.

COMING EVENTS:

Friday, November 23, 1973 at 12:00 noon in SUB Art Gallery - The University of Alberta String Quartet will perform Debussy's String Quartet. No charge.

Friday, November 23, 1973, at 4:30 p.m. in Convocation Hall - Deborah Alpaugh, clarinet, will present a recital including music by Brahms, Mozart, Weber, and Malcolm Arnold. No admission charge.

Friday, November 23, 1973, at 8:00 p.m. in Convocation Hall - Merla Aikman, mezzo-soprano, and Ernesto Lejano, piano, will present a recital. The program will include Dvorák's Gypsy Songs, Mahler's Songs of a Wayfarer and Fleming's The Confession Stone. No admission charge.

The Department of Music
of
The University of Alberta
presents
DEBORAH ALPAUGH
clarinet
assisted by Eileen Keown, piano
with Shelley Hamilton, clarinet, and Doug Jahns, bassoon
Friday, November 23, 1973, at 4:30 p.m.
Convocation Hall, Arts Building

SONATINA FOR CLARINET AND PIANO.....	Malcolm Arnold
Allegro con brio	
Andantino	
Furioso	
GRAND DUO CONCERTANT, OP 48.....	Carl Maria von Weber
Andante con moto	
Rondo, Allegro	
DIVERTIMENTO I FOR TWO CLARINETS AND BASSOON.....	W. A. Mozart
SONATA IN F MINOR, OPUS 120, NO. 1.....	Johannes Brahms
Allegro appassionato	
Andante un poco adagio	
Allegretto grazioso	
Vivace	

COMING EVENTS:

- Friday, November 23, 1973, at 8:00 p.m. in Convocation Hall - Merla Aikman, mezzo-soprano, and Ernesto Lejano, piano, will present a recital. The program will include Dvořák's Gypsy Songs, Mahler's Songs of a Wayfarer, and Fleming's The Confession Stone. No admission charge.
- Wednesday, November 28, 1973, at 12:00 noon in Fine Arts 1-23 - Students in the Department of Music will present a Noon-Hour Concert. No charge.
- Wednesday, November 28, 1973, at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents Duo Perret-De Zayas in a concert of Renaissance songs for lute and voice. Members only.

The Department of Music
of
The University of Alberta
presents a program of
SEMI-STAGED OPERATIC EXCERPTS
with students from the Voice/Opera Division

Musical Director, Alfred Strombergs
Stage Directors, Rowland Holt Wilson (excerpts 1,2,3,4,6)
George Cotton (excerpts 5,7)

From Act II of "The Tender Land".....Aaron Copland
Martin - Nigel Lemon, tenor
Laurie - Francis Dietz, soprano
Janet Scott, piano

From Act I of "The Marriage of Figaro".....W. A. Mozart
Marcellina - Audrey Olsen, mezzo-soprano
Susanna - Rochelle Barnum, soprano
Janet Scott, piano

From Act I of "Die Fledermaus".....Johann Strauss
Eisenstein - Nigel Lemon, tenor
Rosalinda - Betty Kolodziej, soprano
Adele - Pauline Le Bel, soprano
Janet Scott, piano

From Opening Scene of Act II of "Der Rosenkavalier".....Richard Strauss
Herr von Faninal - Ronald Costley, baritone
Jungfer Marianne Leitmetzerin - Betty Kolodziej, soprano
Der Haushofmeister - Nigel Lemon, tenor
Sophie - Beverley Cohen, soprano
Octavian - Andrea Mellis, mezzo-soprano
Alfred Strombergs, piano

INTERMISSION

From Act II of "Faust".....Charles Gounod
Siebel - Marilyn Verbicky, soprano
Janet Scott, piano

From Act I, Scene II of "The Italian Girl in Algiers".....G. Rossini
Isabella - Barbara Prowse, mezzo-soprano
Taddeo - George Cotton, baritone
Haly - Franklyn Giffen, baritone
Janet Scott, piano

From Act I of "The Ballad of Baby Doe".....Douglas Moore
Augusta Tabor - Jacqueline Preuss, soprano
Horace Tabor - Franklyn Giffen, baritone
Samantha - Audrey Olsen, mezzo-soprano
Teresa Cotton, piano

Stage Manager, Robert Hallam
Assistant Stage Manager, David Speers
Property Mistress, Sandra Gavinchuk

Tuesday, November 27, 1973 - CONVOCATION HALL - 8:00 pm No Charge

COMING EVENTS:

Friday, November 30, 1973 at 5:00 p.m. In Convocation Hall - Soprano, Betty Kolodziej, third-year Bachelor of Music student, will present a one-hour recital. No admission charge.

Sunday, December 2, 1973 at 3:00 p.m. in SUB Theatre - The University of Alberta Concert Band, conducted by Fordyce Pier, will present a concert of music by Jadin, Gershwin, Strauss and others. Admission \$1.00.

Wednesday, December 5, 1973 at 8:00 p.m. In Convocation Hall - A Chamber Music Concert will be presented by Beverley Cohen, soprano, Randy Bain, clarinet, and Karen McNaughton, piano. No admission charge.

THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

NOON HOUR CONCERT

Wednesday, November 28, 1973 at 12:00 noon
Fine Arts, Room 1-23

OCTET IN Eb FOR STRINGS, OPUS 20.....Felix Mendelssohn

Andante

Presto

Violin: Norbert Boehm
Allyn Chard
Carol Hall
David Zweifel

Viola: Neil Hughes
Barbara McLean
Cello: Barbara Morris
Diana Nuttall

SONATA FOR VIOLIN AND PIANO.....J. S. Bach

Adagio

Allegro

Allyn Chard, violin
Marsha Dolinsky, piano

CHANSON ET PASSEPIED, OPUS 16.....Jeanine Rueff

Andantino

Allegretto

Norman Miller, alto saxophone
Madeline Wheeler, piano

SONATE POUR VIOOLONCELLE ET PIANO.....Claude Debussy

Prologue

Sérénade

Finale

Joanne Ludbrook, cello
Julie Lemon, piano

TRIO, OPUS 70, NO. 1.....Ludwig van Beethoven

Allegro vivace e con brio

Robert Hryciw, violin
Cheryl Cooney, piano

SUITE ITALIENNE.....Igor Stravinsky

1. Introduzione

4. Tarantella

2. Serenata

5. Minuetto e Finale

3. Aria

FEUILLET D'ALBUM, OPUS 52, NO. 1.....D. Popper

POLONAISE DE CONCERT, OPUS 14.....D. Popper

Barbara Cox, cello
Barbara Ellis, piano

SONATA IN Eb MAJOR, OPUS 120, NO. 2.....Johannes Brahms

Allegro amabile

Allan Teeple, viola
Arthur Bray, piano

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

DUO ANNE PERRET—RODRIGO DE ZAYAS

PROGRAM

I - SPAIN

MORENICA DAME UN BESO	Juan Vázquez
Voice with Soprano Vihuela tuned in B	
FANTASIA QUE CONTRAHACE LA HARPA	Alonso Mudarra
Solo for Baritone Vihuela tuned in E	
YA SE ASIENTA EL REY RAMIRO	Luys de Narváez
Voice with Soprano Vihuela tuned in B	
FOLK DANCES	Gaspar Sanz
Solo on Baroque Guitar	

II - ENGLAND

IN DARKNESS LET ME DWELL	John Dowland
Voice with 8-Choir Tenor Lute tuned in G	
FANTASY	
Solo for 8-Choir Tenor Lute tuned in G	
ABSENCE	Thomas Morley
Voice with 8-Choir Tenor Lute tuned in G	

III - GERMANY

SARABANDE, 2 GAVOTTES AND GIQUE (from the g minor Suite for the Lute)	Johann Sebastian Bach
Solo for German Baroque Lute (13-Choir)	

INTERMISSION

IV - FRANCE

CAN VEI LA LAUZETA	Bernart de Ventadorn
Voice with Tenor Lute tuned in G	
AU JOLY JEU DE POUSSE AVANT	Clément Janequin
Voice with Tenor Lute tuned in G	
LES PANTALONS	Nicolas Valet
Solo for Baritone Lute tuned in E (10-Choir)	
SI JE LANGUIS D'UN MARTYRE INCONNU	Joachim Thibault de Courville
Voice with Baritone Lute tuned in E (10-Choir)	

V - ITALY

CAPRICCIO CROMATICO	Pietro Paolo Melii
Solo for 14-Choir Theorbo	
ARIA DI PASSACAGLIA	Girolamo Frescobaldi
Voice with 14-Choir Theorbo	

VI - CONTEMPORARY

PIED BEAUTY	Rodrigo de Zayas
Voice with 14-Choir Theorbo	

Wednesday, November 28, 1973
8:30 p.m.

Convocation Hall
The University of Alberta

Programs courtesy of: Canadiana Galleries
10414a Jasper Avenue
424-4244

Next concert: January 9—Edmonton Chamber Players

The Department of Music
of
The University of Alberta
presents

BETTY KOLODZIEJ
soprano

assisted by Theresa Cotton, piano
with JoEllen Harris, clarinet

Friday, November 30, 1973, at 5:00 p.m.
Convocation Hall, Arts Building

EXSULTATE JUBILATE.....	W. A. Mozart
Exsultate	
Tu Virginum	
Alleluia	
SHEPHERD ON THE ROCK.....	F. Schubert
BARKAROLI.....	S. Moniuszko
WEZWANIE MARII.....	S. Moniuszko
CARO NOME (from "Rigoletto").....	G. Verdi
OUVRE TON COEUR.....	G. Bizet
LES FILLES DE CADIX.....	L. Delibes

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Kolodziej.

COMING EVENTS:

Sunday, December 2, 1973 at 3:00 p.m. in SUB Theatre - The University of Alberta Concert Band conducted by Fordyce Pier will present a concert of music by Strauss, Gershwin and others. Admission \$1.00.

Sunday, December 2, 1973 at 8:00 p.m. in Convocation Hall - Students in the Department of Music will present a recital of chamber music for strings and piano. No charge.

Wednesday, December 5, 1973 at 8:00 p.m. in Convocation Hall - A chamber music recital will be presented by Beverley Cohen, soprano, Randy Bain, clarinet, and Karen McNaughton, piano. No charge.

Friday, December 7, 1973 at 5:00 p.m. in Convocation Hall - Barbara Cox, cello, will present a recital assisted by Barbara Ellis, piano. No charge.

THE UNIVERSITY OF ALBERTA

CONCERT BAND

FORDYCE PIER, conductor

Sunday, December 2, 1973, at 3:00 p.m.
Students' Union Building Theatre

SYMPHONIE FOR BAND Louis Jadin

AYLESFORD VARIATIONS Theron Kirk

WALTZES FROM DER
ROSENKAVALIER Richard Strauss-Cailliet

HIGHLIGHTS FROM PORGY
AND BESS George Gershwin-Yoder

INTERMISSION

PAGEANT OVERTURE Ronald Lo Presti

JESU, JOY OF MAN'S DESIRING J. S. Bach-Cailliet

THREE BALLADS Adapted and arranged
by William E. Rhoads

The Little Dove Returns Wounded
Cradle Song
My Old Car

SYMPHONIC SUITE (excerpts) Clifton Williams

Intrada
Chorale
Antique Dance
March

COMING EVENTS:

Sunday, December 2, 1973, at 8:00 p.m. in Convocation Hall - Students in the Department of Music will present a recital of chamber music. No charge.

Wednesday, December 5, 1973, at 12:15 noon in Fine Arts 1-23 - The University of Alberta Symphonic Wind Ensemble, conducted by Fordyce Pier, will present a one-hour concert. No charge.

Wednesday, December 5, 1973, at 8:00 p.m. in Convocation Hall - Randy Bain, clarinet, and Beverley Cohen, soprano, will present a recital. No charge.

Friday, December 7, 1973, at 5:00 p.m. in Convocation Hall - Cellist Barbara Cox will present a recital, assisted by Barbara Ellis, pianist. No admission charge.

Sunday, December 9, 1973, at 7:30 p.m. at All Saints' Cathedral - The Department of Music presents its annual Christmas Concert. Among the performers will be the Concert Choir, conducted by Larry Cook, The St. Cecilia Orchestra, conducted by Michael Bowie, and the University Brass Ensemble, conducted by Fordyce Pier. No admission charge.

THE UNIVERSITY OF ALBERTA CONCERT BAND
FORDYCE PIER, conductor

PICCOLO	TENOR SAXOPHONE
Charlotte MacDonald	Ernie Hughes Orest Warchola
FLUTE	BARITONE SAXOPHONE
Pamela Mathewson	Lori Giesbrecht
Marilyn Wasyluk	
Patty Wiese	TRUMPET
Demmy Hruedy	Gary Nikolai
Janet King	Kathy Jowett
OBOE	Cameron Willis
Linda Faass	Roy Townend
Colleen Goodrich	Greg Rutherford
Eb CLARINET	Linda Sutherland
JoEllen Harris	Dorthy Jeffery
Bb CLARINET	Larry Kulak
Rick Michielin	FRENCH HORN
Gerry Buccini	Linda Unverricht
Kim Gregory	Garth Archer
Wendell Samoil	Gordon Weir
Sally-Anne Mohr	Diana Zinter
Anne Davey	TROMBONE
Gerry Michielin	Mark Johnson
Cathie Taylor	Joanne Danforth
Teresa Kozina	John Chittick
Jack Dowling	BARITONE
Elizabeth Duncan	Murray Browne
Beverly Axani	Joan Strain
Beverly Mann	Gerard Cavanagh
BASS CLARINET	Richard Ashby
Sue Botsford	TUBA
CONTRA ALTO CLARINET	Peter Holt
Johnnie Johnston	Blair Sibbald
BASSOON	Jim Heifetz
Douglas Jahns	Les Maxwell
ALTO SAXOPHONE	PERCUSSION
Greg Alexander	Tim Kinniburgh
Bernie Korzan	Garnet Goertzen
Vern Roth	Susan Carter
	David Berezan

The Department of Music
of
The University of Alberta
presents
A CHAMBER MUSIC RECITAL

Sunday, December 2, 1973 at 8:00 p.m.
Convocation Hall, Arts Building

TRIO NO. 4 IN D MAJOR, OPUS 70, NO. 1.....Ludwig van Beethoven
Allegro vivace
Largo assai ed espressivo
Presto

Robert Hryciw, violin
Barbara Cox, violoncello
Cheryl Cooney, piano

QUINTET IN A MAJOR, OPUS 114.....Franz Schubert
Allegro vivace
Scherzo and Trio
Thema and Variations
Finale

Denis Letourneau, violin
Suzanne Zeindler, viola
Joanne Ludbrook, cello
James Young, bass
Elaine Dobek, piano

COMING EVENTS:

Wednesday, December 5, 1973, at 12:00 noon in Fine Arts 1-23 - The Symphonic Wind Ensemble conducted by Fordyce Pier will present a one-hour concert. No admission charge.

Wednesday, December 5, 1973, at 8:00 p.m. in Convocation Hall - A recital of chamber music will be presented by Beverley Cohen, soprano, Randy Bain, clarinet, and Karen McNaughton, piano. No admission charge.

Friday, December 7, 1973, at 5:00 p.m. in Convocation Hall - Barbara Cox, cello will present a recital assisted by Barbara Ellis, piano. No admission charge.

Sunday, December 9, 1973, at 7:30 p.m. in All Saints' Cathedral - The Department of Music presents its annual Christmas Concert, featuring Concert Choir, St. Cecilia Orchestra, and The University Brass Ensemble. No admission charge.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

THE SYMPHONIC WIND ENSEMBLE

Fordyce Pier, conductor

Wednesday, December 5, 1973 at 12:15 p.m.
Fine Arts, Room 1-23

PRAELUDIUM AND ALLEGRO.....Vittorio Giannini
CONCERT SUITE.....Frederic Ashe
Fanfare and Scherzo
Andante Religioso
Allegro Vivace
QUARTAL PIECE.....Fritz Velke

COMING EVENTS:

Wednesday, December 5, 1973 at 8:00 p.m. in Convocation Hall - A recital of chamber music will be presented by Beverley Cohen, soprano, Randall Bain, clarinet, and Karen McNaughton, piano. No charge.

Friday, December 7, 1973 at 5:00 p.m. in Convocation Hall - Barbara Cox, cellist, assisted by Barbara Ellis, piano, will present a recital. No charge.

Sunday, December 9, 1973 at 7:30 p.m. in All Saints' Cathedral - The Department of Music will present its annual Christmas Concert. Performing will be The St. Cecilia Orchestra conducted by Michael Bowie, The Concert Choir conducted by Larry Cook, and The University of Alberta Brass Ensemble conducted by Fordyce Pier. No charge.

Thursday, December 13, 1973 at 5:00 p.m. in Convocation Hall - Marilyn Verbicky, soprano, will present her Junior Recital. No charge.

Friday, December 14, 1973 at 8:00 p.m. in Convocation Hall - Jacqueline Preuss, soprano, will present her Senior Recital. No charge.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

A RECITAL OF CHAMBER MUSIC

Beverley Cohen, soprano
Randall Bain, clarinet
Karen McNaughton, piano

THE RAGWORT (1920).....Arthur Bliss
THE DANDELION (1920).....Arthur Bliss
(poetry by Frances Cornford)

Randall Bain, clarinet
Beverley Cohen, soprano

ROMANCE.....Claude Debussy
HARMONIE DU SOIR
RECUEILLEMENT
COLLOQUE SENTIMENTAL

Beverley Cohen, soprano
Karen McNaughton, piano

SONATA IN Eb MAJOR, OPUS 120, NO.2.....Johannes Brahms
Allegro amabile
Allegro appassionata
Andante con moto; Allegro non troppo

Randall Bain, clarinet
Karen McNaughton, piano

INTERMISSION

THREE PIECES FOR SOLO CLARINET.....Igor Stravinsky
Randall Bain, clarinet

DER HIRT AUF DEM FELSEN.....Franz Schubert
(The Shepherd on the Rock)

Beverley Cohen, soprano
Randall Bain, clarinet
Karen McNaughton, piano

THREE SONGS OF INNOCENCE (1957).....Arnold Cooke
Piping Down the Valleys Wild
The Shepherd
The Echoing Green
(poetry by William Blake)

Beverley Cohen
Randall Bain, clarinet
Karen McNaughton, piano

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

BARBARA COX, cello

assisted by BARBARA ELLIS, piano

Friday, December 7, 1973 at 5:00 p.m.
Convocation Hall, Arts Building

SUITE ITALIENNE.....	Igor Stravinsky
Introduzione	
Serenata	
Aria	
Tarantella	
Minuetto e Finale	
FEUILLET D'ALBUM, OPUS 52, NO.1.....	David Popper
POLONAISE DE CONCERT, OPUS 14.....	David Popper
SONATA IN G MINOR, OPUS 5, NO. 2.....	Ludwig van Beethoven
Adagio sostenuto ed espressivo	
Allegro molto piu tosto presto	
Rondo	

COMING EVENTS:

Sunday, December 9, 1973, at 7:30 p.m. in All Saint's Cathedral - The Department of Music's annual Christmas Concert, with Concert Choir, St. Cecilia Orchestra, and the University Brass Ensemble. No charge

Thursday, December 13, 1973, at 5:00 p.m. in Convocation Hall - Soprano, Marilyn Verbicky, third-year student in the Bachelor of Music Program, will present a one-hour recital. No charge.

Friday, December 14, 1973, at 8:00 p.m. in Convocation Hall - Soprano, Jacqueline Preuss, fourth-year student in the Bachelor of Music Program, will present her senior recital. No charge.

Thursday, December 20, 1973, at 8:00 p.m. in Convocation Hall - Lorraine Ambrose, piano, and Heilwig von Koenigsloew, violin, will present a recital.

THE UNIVERSITY OF ALBERTA

Department of Music

Christmas Concert

THE CONCERT CHOIR

Larry Cook, conductor

THE ST. CECILIA ORCHESTRA

Michael Bowie, conductor

THE UNIVERSITY OF ALBERTA
BRASS ENSEMBLE

Fordyce Pier, conductor



Sunday, December 9, 1973, 7:30 p.m.

All Saints' Cathedral

Program

Intrada	Johann Pezel
	<i>The University of Alberta Brass Ensemble</i>
Of The Father's Love Begotten (5th-century plainsong)	arr. Healey Willan
	<i>The Concert Choir</i>
Kamarinskaja (Fantasy on Two Russian Folksongs)	Mikhail Glinka
	<i>The St. Cecilia Orchestra</i>
Dies Sanctificatus	Giovanni Pierluigi da Palestrina
O Magnum Mysterium	Tomas Luis de Victoria
A Christmas Magnificat	Michael Praetorius
Vom Himmel Hoch	Johann Sebastian Bach
Gloria in Excelsis Deo	Johann Sebastian Bach
Wassail	Ralph Vaughan-Williams
	<i>The Concert Choir</i>
Hymn and Fuguing Tune No. 2	Henry Cowell
	<i>The St. Cecilia Orchestra</i>
Two Ayres for Cornetts and Sagbuts	John Adson
Music for King Charles II	Matthew Locke
Three Christmas Chorales	Samuel Scheidt
Canzona No. 27	Giovanni Gabrieli
Sonata Pian' e Forte	Giovanni Gabrieli
	<i>The University of Alberta Brass Ensemble</i>
Infant Holy (Polish carol)	arr. David Willcocks
The Coventry Carol (16th-century)	arr. Martin Shaw
	<i>The Concert Choir</i>
Three Christmas Carols	arr. David Willcocks
O come, all ye faithful God rest ye merry, gentlemen Hark, the herald angels sing	
	<i>The St. Cecilia Orchestra, The Concert Choir, and the Audience</i>

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.

*Hark! the herald angels sing
Glory to the new-born King*

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Off-spring of a virgin's womb:
Veiled in flesh the God-head see,
Hail th'incarnte Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.

*Hark! the herald angels sing
Glory to the new-born King.*

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

*Hark! the herald angels sing
Glory to the new-born King.*

Christmas Carols

O COME, ALL YE FAITHFUL

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord!

God of God,
Light of Light,
Lo! he abhors not the Virgin's womb;
Very God,
Begotten, not created:
O come, etc.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest:
O come, etc.

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:

O come, etc.

GOD REST YOU MERRY, GENTLEMEN

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Savior
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.

From God our heav'ly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:
O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.

The Concert Choir

Larry Cook, conductor

SOPRANO

Sigrid Albert
Joanne Allan
Cathie Bailey
Heather Bedford
Heather Davidson
Sharon Frissell
Sylvia Sue Fee Hu
Ethel Mitchell
Wilda Neal
Evelyn Powell
Althea Rowland
Rita Smyth
Jane Whitby

TENOR

André Boisvert
Paul Gifford
David Rutz
Dan Siebert
Don Skinner
Dan Zowtuk

ALTO

Debbie Alpaugh
Bonnie-Jean Dobek
Margery DeArmond
Betty Fadum
Heather Hantke
Agnes Hubert
Sandra Koppel
Maxine Kroening
Lorraine Morgan
Rosemarie Tkachuk
Judith Wiens

BASS

David Archer
Henry Dueck
Garnet Goertzen
Jan Grude
Glen Guebert
Paul Johnston
Rod Kaminski
John Murray
John Shandro
Bryon Swanson
John van Praag

The University of Alberta Brass Ensemble

Fordyce Pier, conductor

TRUMPET

Daniel Otteson
Ed Pedersen
Wendy Grasdal
Tom Smyth

FRENCH HORN

Gerry Onciul
Larry Reese

TROMBONE

David Archer
Chris Taylor

TUBA

Henry Vant Erve

The St. Cecilia Orchestra

Michael Bowie, conductor

VIOLIN I

David Zweifel
Hong Youl Kim
Norbert Boehm
Robert Hryciw
Ross Lindskoog
Valerie Parker
Joan Rogers
Allyn Chard
Mary Clarke
Teresa Bain
Gisela Untergasser
June Yusak
Julianna Nagy
Carol Litven
Miyo Inouye
Sharyn Favreau

VIOLIN II

Ann Pelletier
Ann Guthman
Denis Letourneau
Robert Miskey
Cindy McLean
Dianne Vaasjo
Nancy Koehler
Howard Saumer
Carol Hall
Dan Barer
Teresa Dauk
Blyth Nuttall
Violet Salyzyn

VIOLA

Susanne Zeindler
Neil Hughes
Donna Watson
Barbara McLean
Marion Whitling
Penny Gladstone
Elizabeth Morris
Donna Daly
Max Superstein

VIOLONCELLO

Joanne Ludbrook
Barbara Cox
Mark Lindskoog
Diana Nuttall
Barbara Morris
Frantisek Cikanek
Paul Domby
David Silverberg

DOUBLE BASS

James Young
Bruce Okranik
Catherine Griffith
Bill Nichol

FLUTE

Alan Clarke
Marianne Carefoot
Doreen Beck

OBOE

Hiromi Takahashi
Leslie Young

CLARINET

Randy Bain
John Mahon

BASSOON

Patricia Wilson
Ray Marusyk

FRENCH HORN

Avaleigh Crockett
Larry Reese
Gerry Onciu
Philip Osborn

TRUMPET

Daniel Otteson
Ed Pedersen
Kathy Jowett

TROMBONE

David Archer
Jeff Curry
Chris Taylor

PERCUSSION

John McCormick



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

January to May, 1974

Concert Season

All concerts listed in this brochure are free and are held in Convocation Hall, Arts Building, The University of Alberta campus, unless otherwise stated. In addition to the concerts listed below, the Department of Music also sponsors numerous recitals by student soloists at both the graduate and undergraduate level. For further details about all concerts, write to the Department of Music, The University of Alberta, Edmonton, or telephone 432-3263.

Programs are subject to cancellation or change without notice.

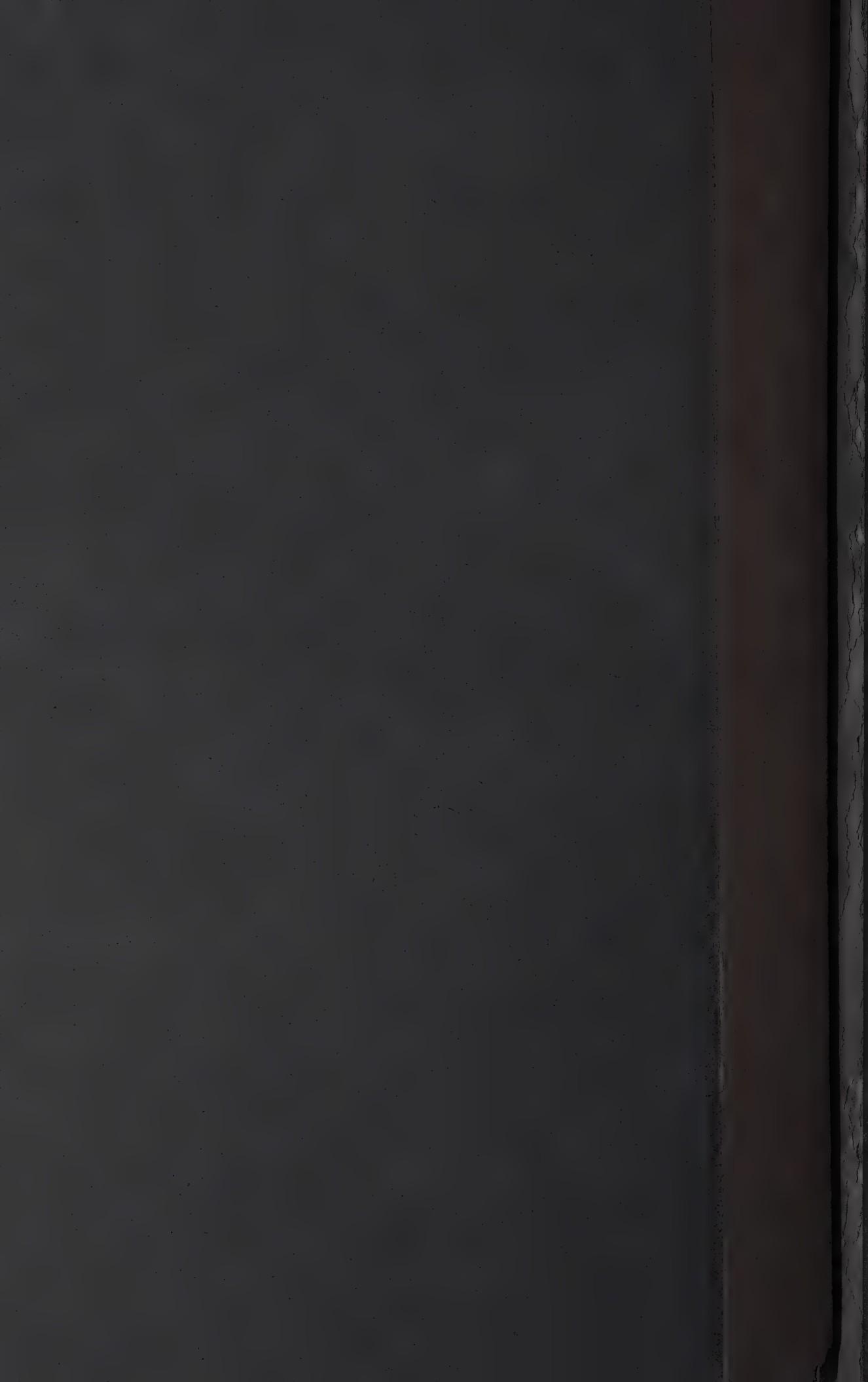
Schedule of Events

Mon., January 7, 8:00 p.m.	Student Recital—Two-Piano Recital by students of Helmut Brauss, Associate Professor of Music.	Tues., February 12, 8:00 p.m.	Recital of Chamber music by students in the Department of Music.
*Wed., January 9, 8:30 p.m.	The Edmonton Chamber Music Society presents the Edmonton Chamber Music Players. Members only.	*Wed., February 13, 8:30 p.m.	The Edmonton Chamber Music Society presents the University of Alberta String Quartet. Members only.
Fri., January 11, 12:00 noon	The University of Alberta String Quartet plays Adagio and Fugue in C Minor by Mozart. SUB Art Gallery.	Fri., February 15, 8:30 p.m.	The University of Alberta String Quartet. Collège St. Jean Auditorium.
Sun., January 13, 8:00 p.m.	Explorations Series—Staff and students in the Department of Music present Barber's <i>Dover Beach</i> , Vaughan Williams' <i>On Wenlock Edge</i> , and Brahms' <i>Piano Quartet in C Minor</i> , Opus 60.	Sun., February 17, 8:00 p.m.	Explorations Series—Staff and students of the Department of Music.
Fri., January 18, 12:00 noon	The University of Alberta String Quartet in SUB Art Gallery.	Tues., February 19, 8:00 p.m.	Student Chamber Music Recital featuring Brahms' Clarinet Quintet.
Fri., January 18, 8:00 p.m.	The St. Cecilia Orchestra of the Department of Music playing music of Beethoven, Mozart and Dvorak.	Fri., February 22, 8:00 p.m.	Student Recital—Vocal recital by students of Mrs. Merle Aikman, Voice Instructor with the Department of Music.
Wed., January 23, 8:00 p.m.	Lecture—Richard Johnston, Professor of Music, University of Calgary, will present a lecture on Kodaly.	Tues., February 26, 8:00 p.m.	Graduate Student Recital—M. Mus. student, Allan Teeple, violist.
Fri., January 25, 12:00 noon	The University of Alberta String Quartet plays Schubert's String Quartet in D Minor. SUB Art Gallery.	Mon., March 4, 8:00 p.m.	Student Chamber Music Recital featuring Debussy's last three sonatas (violin and piano; cello and piano; flute, harp and viola).
Wed., January 30, 12:30 p.m.	The University of Alberta String Quartet. Collège St. Jean Student Lounge.	*Wed., March 6, 8:00 p.m.	The Edmonton Chamber Music Society presents the Richards Woodwind Quintet. Members only.
Tues. and Wed., February 5 and 6, 8:00 p.m.	The Voice/Opera Division of the Department of Music will present a one-act version of Gluck's <i>Orfeo ed Euridice</i> and will present the premiere performance of <i>Sganarelle</i> by Violet Archer, Professor of Music. Tickets from the Department of Music office, Fine Arts 3-82, and at the door.	Sat., March 9, 8:00 p.m.	Cello Symposium '74—concert following a three-day series of Master Classes and lectures.
Wed., February 6, 12:30 p.m.	The University of Alberta String Quartet. Collège St. Jean Student Lounge.	Sun., March 10, 3:00 p.m.	The Symphonic Wind Ensemble of the Department of Music, conducted by Fordyce Pier, Assistant Professor of Music.
Fri., February 8, 12:00 noon	The University of Alberta String Quartet plays Bartok's Quartet No. 4 SUB Art Gallery.	Sun., March 10, 4:00 p.m.	Graduate Student Recital—M. Mus. student, Carol Otto, organ at All Saints' Cathedral.
Fri., February 8, 7:15-10:30 p.m. and Sat., February 9, 1:00-4:00 & 7:15-10:30 p.m.	Official Opening Ceremonies of the Fine Arts Centre, with special presentations in honour of the occasion by the Departments of Art and Design, Drama, and Music.	Wed., March 13, 4:30 p.m.	The University of Alberta String Quartet plays Bartok's Quartets No. 1 and No. 2. Humanities Centre Lecture Theatre 1.
		Thurs., March 14, 8:00 p.m.	Graduate Student Recital—M. Mus. student, Barbara Ellis, piano.
		Fri., March 15, 8:00 p.m.	The University of Alberta String Quartet plays Bartok's Quartets No. 1 and No. 2.

Schedule of Events (continued)

<i>Mon., March 18,</i>	Staff Recital—Fordyce Pier, trumpet, and Sylvia Hunter, piano.	<i>Fri., March 29,</i> 8:00 p.m.	The University of Alberta String Quartet plays Bartok's Quartets No. 5 and No. 6.
<i>Wed., March 20,</i> 4:30 p.m.	The University of Alberta String Quartet plays Bartok's Quartets No. 3 and No. 4. Humanities Centre Lecture Theatre 1.	<i>Sun., March 31,</i> 8:00 p.m.	Recital by members of the faculty of the Department of Music.
<i>Sat., March 23,</i> 8:00 p.m.	The University of Alberta String Quartet plays Bartok's Quartets No. 3 and No. 4. The University of Alberta Concert Choir conducted by Larry Cook, Assistant Professor of Music.	<i>Mon., April 1,</i> 8:00 p.m.	Students in the Voice/Opera Division will present an evening of Opera Ex- cerpts.
<i>Sun., March 24,</i> 8:00 p.m.	Staff Recital—Pianist Edward Lincoln, Associate Professor of Music.	<i>Tues., April 2,</i> 5:00 p.m.	Graduate Student Recital—Peter Rudol- fi, cello, and Janet Scott, piano.
<i>Wed., March 27,</i> 4:30 p.m.	The University of Alberta String Quartet plays Bartok's Quartets No. 5 and No. 6. Humanities Centre Lecture Theatre 1.	<i>*Wed., April 3,</i> 8:30 p.m.	The Edmonton Chamber Music Society presents the Orford Quartet.
<i>Fri., May 10,</i> 8:00 p.m.	Staff Recital—Dayna Fisher, english horn, and Larry Cook, organ, at All Saints' Cathedral.	<i>Fri., May 17,</i> 8:00 p.m.	The University of Alberta String Quartet at Alberta College.

*indicates concerts by non-Department of Music organizations.



THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

A TWO-PIANO RECITAL

Monday, January 7, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

SONATA NO. 1 IN B FLAT MAJOR.....Muzio Clementi
Allegro assai
Larghetto espressivo
Presto

Beth MacIntosh and Frank Pellizzari

SONATA IN D MAJOR, K.448.....W. A. Mozart
Allegro con spirito
Andante
Allegro molto

Karen McNaughton and Donna Schmidt

INTERMISSION

SCARAMOUCHE (Suite pour deux pianos).....Darius Milhaud
Vif
Modéré
Brazileira—Movement de Samba

Marnie Giesbrecht and Patti Rhein

VARIATIONS ON A THEME BY J. HAYDN, OP. 56b IN Bb MAJOR.....Johannes Brahms
Cheryl Cooney and Sharyn Favreau

COMING EVENTS:

Wednesday, January 9, 1974, at 8:30 p.m. in Con Hall - The Edmonton Chamber Music Society presents the Edmonton Chamber Music Players. Members only.

Sunday, January 13, 1974, at 8:00 p.m. in Con Hall - The Department of Music presents the third concert in the Explorations Series. Included in the program will be Barber's Dover Beach, Vaughan William's On Wenlock Edge, and Brahms' Piano Quartet in C Minor, Op. 60. No Admission charge.

Friday, January 18, 1974, at 8:00 p.m. in Con Hall - The Department of Music's St. Cecilia Orchestra conducted by Michael Bowie and Claude Kenneson will play Beethoven's Consecration of the House Overture, Dvorak's Symphony No. 4, and Mozart's Coronation Mass. For the Mass, the orchestra will be joined by The Concert Choir conducted by Larry Cook. No admission charge.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE EDMONTON CHAMBER PLAYERS

Lawrence Fisher, violin
Michael Bowie, viola
Claude Kenneson, cello

Dayna Fisher, oboe
Brian Harris, harpsichord
Robert Stangeland, piano

PROGRAM

TRIO SONATA IN B-FLAT Georg Philippe Telemann
(1681 - 1767)

Vivace
Siciliana
Allegro

SONATA IN D MAJOR FOR VIOLONCELLO
AND HARPSICHORD J. S. Bach
(1685 - 1750)

Adagio—Allegro
Andante
Allegro

QUARTET FOR OBOE AND STRINGS, K. 370 W. A. Mozart
(1756 - 1791)

Allegro
Adagio
Rondo—Allegro ma non troppo

INTERMISSION

QUARTET FOR PIANO, VIOLIN, VIOLA
AND CELLO. OPUS 60 Johannes Brahms
(1833 - 1897)

Allegro non troppo
Scherzo—Allegro
Andante
Finale—Allegro commodo

Wednesday, January 9, 1974
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: Acme Merchandise Distributors
10147 112 St. 426-0650
5345 103 St. 435-9236
8210 125A Ave. 474-8591

Next concert: February 13, University of Alberta String Quartet

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

MARILYN VERBICKY
soprano

assisted by Kathleen Letourneau, piano

January 10, 1974
Thursday December 13, 1973 at 5:00 p.m.
Convocation Hall, Arts Building

AM SONNTAG MORGEN.....Johannes Brahms
DER TOD, DAS IST DIE KÜHLE NACHT
VON EWIGER LIEBE

TEL JOUR TELLE NUIT.....Francis Poulenc

Bonne journée
Une ruine coquille vide
Le front comme un drapeau perdu
Une roulotte couverte en tuiles
A toutes brides
Une herbe pauvre
Je n'ai envie que de t'aimer
Figure de force brûlante et farouche
Nous avons fait la nuit

AMOUR, VIENS AIDER.....Camille Saint-Saëns

OLD AMERICAN SONGS.....Aaron Copland

The Little Horses
Zion's Walls
The Golden Willow Tree
At the River
Ching-a-ring Chaw

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Miss Verbicky

COMING EVENTS:

Friday, December 14, 1973 at 8:00 p.m. in Convocation Hall - Soprano, Jacqueline Preuss, fourth-year Bachelor of Music Student presents her Senior Recital. She will be assisted by Joachim Seggar, piano, and Peter Higham, guitar. No charge.

Monday, January 7, 1974 at 8:00 p.m. in Convocation Hall - Students of Helmut Brauss will present a two-piano recital. No charge.

Tuesday, January 8, 1974 at 8:00 p.m. in Convocation Hall - Violist, Allan Teeple, Master of Music student, will present his graduate recital. No charge.

Wednesday, January 9, 1974 at 8:30 p.m. in Convocation Hall - The Edmonton Chamber Music Society presents the Edmonton Chamber Music Players. Members only.

TRANSLATIONS

Am Sonntag Morgen - On Sunday Morning

On Sunday morning, daintily attired,
I know full well whither you went,
And there were many people who had seen you,
And came to me then to accuse you,
When they told me this, I laughed aloud,
And then at night I wept in my room.
When they told me this, I began to sing,
And then alone, I wrung my hands until they hurt.

Der Tod, das ist die kuhle Nacht - Death is the cool night

Death is the cool night,
Life is the sultry day.
It now grows dark, I am sleepy,
The day has tired me.
Above my bed rises a tree,
The young nightingale sings therein;
It sings of naught but love,
I hear it, I hear it even in my dream.

Von ewiger Liebe - Of Love Unending

Dark, how dark it is in the forest and field!
Night has fallen, the world now is silent.
Nowhere a light and nowhere smoke,
Yes, and the lark is now silent too!
From the village yonder there comes the young lad,
Taking his beloved home,
He leads her past the willow bushes,
Talking much, and of many things:
"If you suffer shame and if you grieve,
If you suffer disgrace before others because of me,
Then our love shall be ended ever so fast,
As fast as we once came together,
It shall go with the rain and go with the wind,
As fast as we once came together."
Then says the maiden, the maiden says:
"Our love can never end!
Firm is the steel and the iron is firm,
Yet our love is firmer still.
Iron and steel can be forged over;
Who can change our love?
Iron and steel can perish in time,
Our love, our love must remain forever!"

Tel Jour Telle Nuit

- I. Blessed day, I have never seen again what I will not forget,
What I will never forget.
And the fleeting women whose eyes
Scan me
Envolved in their smiles.

Blessed day, I have seen my friends without worry.
Men who were not heavy with thinking.
One that passed,
His gloom changed to smiles
Escaping in a stream.
I have seen the great heavens.
The satisfied look of private people,
A distant beach where no one lands.

Blessed day, the day that began sadly
Black under the green trees,
But which was suddenly drenched with dawn
Taking the heart by surprise.

- II. A wasted empty shell
Cries in her apron.
The children who play around her
Make less noise than flies.
The ruin goes fumbling
To chase the cows in the field.
I have seen the day,
I see this
Without being ashamed.

- III. The face like a fallen flag.
I drag you out of my memory, I'm alone
In the cold streets
The dark rooms
Crying of misery.
I don't want to release them,
Your hands delicate and complex,
Born in the closed mirror of mine.
All the rest is perfect,
All the rest is still useless.
How life digs the earth under your shadow.
A drop of water near your breasts
Where I could drown myself like a stone.

- IV. A gypsy caravan covered with misfortune
The dead horse, a child in command
Thinking, his face blue with hate
Of two breasts hitting against him
Like two fists.
This melodrama wrenches from us
The sanity of the heart.

- V. In full harness
You whose spirit
Prances the night on a violin
Come reign in the woods.
The whips of the hurricane search out their path
along-side your house.
You are not of those about whom one invents desires.
Come drink a kiss,
Surrender to the fire which is driving you to despair.
- VI. A flower savage and wild
Rises in the snow.
She was healthy,
My mouth is filled with the wonder
Of the taste of an air as pure as hers;
She has faded.
A flower savage and wild
Rises in the snow.
- VII. I have no desire but to love you.
A storm fills the valley,
Fish, the river.
I made you to the size of my solitude.
The entire world for hiding
From the days and nights
For seeing nothing more in your eyes than my thoughts of you,
And of a world in your image,
And of days and nights
Governed by your eyelids.
- VIII. Face of a power burning and savage
Black hair through which the gold runs toward the south
Into nights of corruption:
The gold engulfed, the star impure
In a bed never shared.

To the veins of the temples
As well as the tips of the breasts
Life denies itself

No one is able to poke out these eyes, now
To drink their lustre or their tears
The blood filming them exults for itself alone
Intractable, malproportioned, useless
This state of health builds a prison.
- IX. We have made the night; I hold your hand; I keep watch;
I hold you with all my might;
I carve on a rock the star of your strength
Profound silence where the goodness of your being will seed
I laugh again at the arrogant one
To whom you come like a beggar
At the lunatics whom you respect
At the simple-mindedness in which you bathe yourself.
And in my mind
I follow too.

I am amazed at the stranger you have become
A stranger that resembles you, resembles someone whom I love
Who is always new.

Amour, viens aider - Love, come to my aid

Tonight, Samson will seek my presence,
Tonight, he must come to me;
Now the hour of my vengeance hastens;
Our gods I shall now glorify.

O Love, of thy might let me borrow!
Pour thy poison through Samson's heart!
Let him be bound by my skills before the morrow!
In his soul he no longer would cherish the passions
 he wishes were dead;
Can a flame like that ever perish,
Evermore by remembrance fed?
He rests my slave; his feats belie him
My brothers fear with vain alarms,
I only, of all, I defy him,
I hold him fast within my arms.

When love contends, strength ever fails
Even he, though strongest of the strong
Through whom in war his tribe prevails,
Will not battle long against my charms.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, January 13, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

DOVER BEACH Samuel Barber
(1910-)

Merla Aikman, mezzo-soprano
Yoko Oike-Wong and Elaine Ikemoto, violins
Yasuko Eastman, viola
Cheryll Melott, cello

ON WENLOCK EDGE Ralph Vaughan Williams
(1872 - 1958)

On Wenlock Edge
From Far, From Eve and Morning
Is My Team Ploughing
Oh, When I Was In Love With You
Bredon Hill
Clun

Nigel Lemon, tenor
Julie Lemon, piano
Yoko Oike-Wong and Elaine Ikemoto, violins
Yasuko Eastman, viola
Cheryll Melott, cello

INTERMISSION

PIANO QUARTET IN C MINOR, OP. 60 Johannes Brahms
(1833 - 1897)

Allegro non troppo
Scherzo—allegro
Andante
Finale—allegro comodo

Robert Stangeland, piano
Lawrence Fisher, violin
Michael Bowie, viola
Claude Kenneson, cello

COMING EVENTS:

Friday, January 18, 1974 at 8:00 p.m. in Convocation Hall - The St. Cecilia Orchestra conducted by Michael Bowie, with guest conductor Claude Kenneson, will play Beethoven's Overture 'Consecration of the House', Dvorak's Symphony No. 4 in G Major and will also be joined by The Concert Choir for Mozart's Mass in C Major (Coronation Mass). No admission charge.

PROGRAM NOTES

From the beginning of his career, Samuel Barber has been regarded as a composer with a special affinity for vocal writing. As a trained singer, he possesses a first-hand knowledge of the capabilities and limitations of the voice as an instrument. As a highly literate man, he is deeply sensitive to the sound and content of language, especially English.

Dover Beach was composed in 1931, when Barber was still a student at the Curtis Institute in Philadelphia. The poetry of Matthew Arnold (1822-1888), tending to refinement and melancholy, frequently making allusion to Hellenistic themes, could be expected to appeal to Barber. Although Barber's later style was to broaden and grow somewhat more complex, he never renounced his orientation toward the romantic tradition in music. The poem "Dover Beach" is itself romantic—an evocation of a scene in nature inspiring mood and metaphor. Barber admirably captures its elegiac tone. Just as the poet "find(s) in the sound a thought," so the composer seems to find in the thought a sound. While the form of both the poem and the song is rounded and unified in various ways, the total effect is one of spontaneous continuity. One might draw analogies between the gentle ebb and flow of the sea and that of Arnold's poetry and Barber's melodic lines. The overall tone is introspective but highly expressive, the setting of the text basically declamatory yet lyrical. Barber's genius for text-setting respects both surface sound and comprehensibility at the same time that it is sensible to emotive meanings. By the simplest of means, many of them indeed clichés, Barber draws us into the poet's world.

* * * *

On Wenlock Edge was first performed late in 1909, about a year after Vaughan Williams' return from several months of study with Maurice Ravel in France. English critics of that day were thus quick to point out its superficially "French" or "impressionistic" attributes. There is no denying the special "atmospheric effects" (a phrase used by Vaughan Williams himself to describe the cycle) of certain obvious stylistic devices common also to the music of Ravel or Debussy: frequent use of parallel chords; modal harmonic progressions and melodic lines; flexible text declamation; and unorthodox sonorities (here resulting from the combination of tenor voice, piano, and string quartet). On the other hand, present-day English critics tend to stress the importance of the work as evidence of Vaughan Williams' emerging original style.

The first decades of this century saw an awakening of English national musical consciousness, in reaction to the relative stagnation of the previous century. This is also the time when Vaughan Williams' own musical orientation was turning increasingly away from late nineteenth-century chromaticism toward native English idioms, particularly folk music and literature. Indeed, his choice of France over Germany for musical study could be seen as a gesture for rather than against English musical independence, since German influences had been so dominant in England.

For this song cycle, Vaughan Williams selected six poems from A. E. Housman's large collection entitled **A Shropshire Lad** (1896). Housman disliked having his poetry set to music for the very reason composers liked to set it: it had such strong musical qualities of its own. That Vaughan Williams chose to cut or slightly alter certain poems disturbed Housman still more. The composer had as little patience with the poet's view that the original sense and cadence of the words must be kept inviolate as he did with the critics who made such a fuss over his supposed genius in the literary aspects of musical composition, in this work as well as others: "The best composer is surely he who has the most beautiful melodies, the finest harmony, the most vital rhythm and the surest sense of form. There is no other criterion." Vaughan Williams' sweet sounds may at times temper the fatalism of Housman's poetry, or his lyrical melodies stretch out its length. But the natural simplicity of the music, like that of Housman's language, occasionally approaches the qualities of folk art itself, so that the art becomes inseparable from the nature it reflects.

* * * *

Brahms composed the first and third movements of his Quartet for Piano and Strings, Op. 60, in 1855. At that time he was suffering extreme emotional conflicts due to his doubts about the present and future course of his intense friendship with Clara Schumann, as well as to the deep sorrow felt by both of them at the grave illness of Clara's husband Robert, who died the next year. Concerning the first movement of the quartet, the impetuous young Brahms wrote to a friend a statement that perhaps belies the common conception of him as a composer above rhetorical programmes in his music: "Now imagine a man who is just going to shoot himself, because nothing else remains for him to do." But Brahms, perhaps distrusting the quality of work done under such stress, put away the quartet until 1873-74, when he composed a new finale, added a scherzo, and revised the original first and third movements.

Opus 60 is one of five works by Brahms for piano and string instruments. The addition of a piano to the perfectly blendable ensemble of the violin family represents at once a potential bull in the china shop and a great extension of sonorous resources. Brahms was both a virtuoso pianist himself and fond of rich sonorities particularly weighted toward the lower registers. Therefore, he allows the piano to exercise its full power, even though he does not engage in virtuoso display for its own sake. He achieves an almost orchestral fullness of sound, combined with the dramatic possibilities of the concerted medium of piano versus string ensemble.

The dark, brooding qualities that have often been associated with the key of C minor are immediately apparent in the first movement. The foreboding nature of the two-note motive at the heart of the opening theme is balanced by the expansive line of the movement's second main theme. Likewise, the feverish energy of the next (scherzo) movement is relieved by a more commodious middle interlude in C major. The principle of key contrast as a function of expressive content is most striking in the slow movement, where Brahms moves into a "brighter" E major. Nevertheless, the affect is one of solace rather than peace, as witness the poignant "blue note" (the flattened sixth so dear to the Romantic generation) in the lyrical opening theme. In the fast Finale, the contrasts of key basic to the sonata form of the movement are emphasized by especially strong rhythmic differentiation between sections. Both the juxtaposition of rhythm between sections and the vertical superimposition of cross-rhythmic patterns are basic to the dynamism of a great deal of Brahms' later music.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

A NOON-HOUR CONCERT

Wednesday, January 16, 1974, at 12:00 noon
Fine Arts, Room 1-23

PARTITA NO. 3 IN E MAJOR.....Johann Sebastian Bach
Gavotte en Rondeau
Menuets I and II

Norbert Boehm, violin

SONATA IN F MAJOR, OP. 5 NO. 10.....Arcangelo Corelli
Preludio
Allemanda

Theresa Bain, violin
Sharyn Favreau, piano

CONCERT PIECE.....Alexandre Guilmant

David Archer, trombone
Brian Dyrkach, piano

PARTITA IN E MAJOR.....Johann Sebastian Bach
Gigue

Allyn Chard, violin

FIVE DUOS FOR SOLO VIOLINS.....Bela Bartok

Dianne Vaasjo and Thomas Rolston, violins

COMING EVENTS:

Friday, January 18, 1974, at 8:00 p.m. in Convocation Hall - The St. Cecilia Orchestra, Michael Bowie conductor, will join with the Concert Choir, Larry Cook conductor, to present Mozart's Mass in C Major. Also on the program will be Dvorak's Symphony in G Major conducted by Claude Kenneson, and Beethoven's Overture 'Consecration of the House'. No admission charge.

The Department of Music
of
The University of Alberta
presents

NORMAN MILLER, alto saxophone
assisted by Madeleine Wheeler, piano

Tuesday, January 22, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

CHANSON ET PASSEPIED, OP. 16 (1951).....Jeanine Rueff

SUITE FOR SAXOPHONE (1962).....Richard Lane
Prelude
Song
Conversation
Lament
Finale

CAPRICCIO (1934).....Paul Jeanjean

ARIA (1936).....Eugene Bozza

INTERMISSION

FANTAISIE-IMPROVPTU (1953).....André Jolivet

RAPSODIE (1903).....Claude Debussy

EPISODE (1970).....David Walters

COMING EVENTS:

Wednesday, January 23, 1974, at 8:00 p.m. in Con Hall - As part of a cultural exchange program with the University of Calgary, Dr. Richard Johnston of the University of Calgary will present a lecture on Zoltan Kodaly, Hungarian composer and music educator. No charge

Friday, January 25, 1974, at 8:00 p.m. in Con Hall - Wendy Grasdal and Ed Pedersen, trumpets, will present a recital of both early and contemporary music for one and two trumpets. Assisting will be Eileen Keown, piano. No charge.

Tuesday, January 29, 1974 at 5:00 p.m. in Con Hall - Third-year Bachelor of Music student, Lorraine Arnold, will present her junior piano recital.

Wednesday, January 30, 1974 at 5:00 p.m. in Con Hall - James Mahood, third-year Bachelor of Music student, will present his junior piano recital.

The Department of Music
of
The University of Alberta
presents

A NOON-HOUR CONCERT

Wednesday, January 23, 1974 at 12:00 noon
Room 1-23, Fine Arts

AVE MARIA..... Tomás Luis de Victoria

DANCES FOR TROMBONE QUARTET..... Stanley Glasser

University of Alberta Trombone and Tuba Ensemble
Malcolm Forsyth, director

SONATA, OP. 5, NO. 10 IN F MAJOR..... Arcangelo Corelli

Sarabanda

Gavotta

Giga

Theresa Bain, violin
Sharyn Favreau, piano

INTERMEZZO, OP. 118, NO. 1..... Johannes Brahms

INTERMEZZO, OP. 119, NO. 1..... Johannes Brahms

James Mahood, piano

SONATA..... John Weinzweig

NIGUN..... Ernest Bloch

Norbert Boehm, violin
Elaine Dobek, piano

QUINTET IN B MINOR FOR CLARINET AND STRINGS..... Johannes Brahms

Allegro

Randall Bain, clarinet
Mary Clarke, violin
Theresa Bain, violin
Susanne Zeindler, viola
Barbara Morris, cello

COMING EVENTS:

Wednesday, January 23, 1974 at 8:00 p.m. in Convocation Hall - Dr. Richard Johnston of the University of Calgary will present a lecture on the Hungarian composer and music educator, Zoltan Kodaly. No charge.

THE DEPARTMENT OF MUSIC
THE UNIVERSITY OF ALBERTA

WEDNESDAY, JANUARY 23, 1974
8:00 p. m., Con Hall

The Department of Music is pleased to announce the first visit to this campus under the exchange program sponsored by the Cultural Development Branch, Government of Alberta,
of

DR. RICHARD JOHNSTON

(Professor of Music, University of
Calgary, Composer, Theorist, Past
President of the Alberta Music
Conference)

Dr. Johnston will have met earlier in the day to consult with the Joint Arts and Education Committee on Alternatives to present Music Education Programs. He will speak at 8:00 p.m. on Zoltan Kodaly, with particular reference to music education.

The lecture is open to the public free of charge.
Musicians who are concerned about the future of music education are urged to attend.

The Department of Music
of
The University of Alberta
presents

A JOINT TRUMPET RECITAL

given by

WENDY GRASDAL AND ED PEDERSEN, trumpets

assisted by EILEEN KEOWN, piano

Friday, January 25, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

DIALOGUE pour deux trompettes.....Eugene Bozza

Allegro maestoso

(1905-)

Moderato

Tempo di Marcia

Wendy Grasdal, Ed Pedersen, trumpets

SONATA, OP. 51 for trumpet and piano.....Flor Peeters

Allegro

(1903-)

Aria

Finale (Toccata)

Ed Pedersen, trumpet

Eileen Keown, piano

SUITE for trumpet and strings.....William Latham

(piano reduction by composer) (1917-)

Wendy Grasdal, trumpet

Eileen Keown, piano

INTERMISSION

CONCERTO IN Eb for trumpet and piano.....Johann Nepomuk Hummel

Allegro con spirito (1778-1837)

Wendy Grasdal, trumpet

Eileen Keown, piano

BADINAGE for trumpet and piano.....Eugene Bozza

(1905-)

Ed Pedersen, trumpet

Eileen Keown, piano

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

LORRAINE ARNOLD, piano

Tuesday, January 29, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

PARTITA NO. 5.....Johann Sebastian Bach

Praeambulum

Allemande

Corrente

Sarabande

Tempo di minuetto

Passepied

Gigue

SONATA, OP. 2, NO. 2.....Ludwig van Beethoven

Allegro vivace

Largo appassionato

Scherzo, allegretto

Rondo, grazioso

BERCEUSE, OP. 57.....Frederic Chopin

THREE SONNETS.....Harry Somers

Prelude

Lullaby to a Dead Child

Primeval

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music Degree for Miss Arnold.

COMING EVENTS:

Wednesday, January 30, 1974, at 5:00 p.m. in Convocation Hall - Pianist James Mahood, third-year Bachelor of Music student will present a one-hour recital. No charge.

Tuesday and Wednesday, February 5 and 6, 1974 at 8:00 p.m. in Convocation Hall - under the musical direction of Alfred Strombergs and the stage direction of Rowland Holt Wilson, the Voice/Opera Division of the Department of Music will present a one-act version of Gluck's "Orfeo ed Euridice", and the premiere performance of Violet Archer's "Sganarelle". Tickets are available at the Department of Music office, Room 3-82 in the Fine Arts Building, and are \$2.50 for adults and \$1.00 for students.

The Department of Music
of
The University of Alberta
presents

A NOON-HOUR CONCERT

Wednesday, January 30, 1974 at 12:00 noon
Room 1-23, Fine Arts

DUO FOR VIOLINE UND VIOLONCELL..... Ludwig van Beethoven
Allegro comodo

Hiromi Takahashi, oboe
Joanne Ludbrook, cello

BALLAD..... Keith Bissell

SONATA FOR PIANO AND VIOLIN, OP. 12, NO. 3.....Ludwig van Beethoven
Allegro con spirito

SONATINA IN G MAJOR, OP. 100.....Antonin Dvorak
Allegro risoluto
Larghetto
Scherzo
Finale

Norbert Boehm, violin
Elaine Dobek, piano

SONATA FOR CELLO AND PIANO, OP. 119.....Serge Prokofiev
Andante grave--moderato animato
Moderato
Allegro ma non troppo

Barbara Morris, cello
Marnie Giesbrecht, piano

COMING EVENTS:

Tuesday and Wednesday, February 5 and 6, 1974 at 8:00 p.m. in Con Hall - under the musical direction of Alfred Strombergs and the stage direction of Rowland Holt Wilson, the Voice/Opera Division of the Department of Music will present a one-act version of the opera "Orfeo ed Euridice" by Gluck, and will stage the premiere performance of Violet Archer's first opera, "Sganarelle". Tickets are available at the Department of Music office, Room 3-82, Fine Arts, and are \$2.50 for adults and \$1.00 for students.

The Department of Music
of
The University of Alberta
presents

JAMES MAHOOD, piano

Wednesday, January 30, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

TWO-PART INVENTION NO. 15 IN B MINOR.....	J. S. Bach
THREE-PART INVENTION NO. 3 IN D MAJOR.....	J. S. Bach
THREE-PART INVENTION NO. 15 IN B MINOR.....	J. S. Bach
SONATA IN Ab MAJOR, OP. 26.....	L. van Beethoven
Andante con Variazioni	
Scherzo	
Marcia Funebre sulla morte d'un Eroe	
Allegro	
INTERMEZZO, OP. 118, NO. 1.....	J. Brahms
INTERMEZZO, OP. 119, NO. 1.....	J. Brahms
EXCURSIONS FOR THE PIANO, OP. 20.....	S. Barber
I, II, III, and IV	

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Mahood.

COMING EVENTS:

Tuesday and Wednesday, February 5 and 6, 1974 at 8:00 p.m. in Con
Hall - under the musical direction of Alfred Strombergs and the
stage direction of Rowland Holt Wilson, the Voice/Opera Division
of the Department of Music will present a one-act version of the
opera "Orfeo ed Euridice" by Gluck, and will stage the premiere
performance of Violet Archer's first opera, "Sganarelle". Tickets
are available at the Department of Music office, Room 3-82, Fine
Arts Building, and are \$2.50 for adults and \$1.00 for students.

The Department of Music
of
The University of Alberta
presents

JoELLEN HARRIS, clarinet

Friday, February 8, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

CONCERTINO.....Tartini-Jacob

Grave
Allegro molto
Adagio
Allegro risoluto

JoEllen Harris, clarinet
Robert Hryciw, violin
Theresa Bain, violin
Barbara McLean, viola
Dianna Nuttall, cello
James Young, bass

CONCERTO NO. 1 IN F MINOR, OP. 73.....C. M. Weber

Allegro

JoEllen Harris, clarinet
Elaine Dobek, piano

O LADY MOON, OP. 139.....A. Hovhaness

JoEllen Harris, clarinet
Betty Kolodziej, soprano
Elaine Dobek, piano

SONATA FOR CLARINET AND PIANO, OP. 17 (1962).....L. Mann

Andante piacevole
Allegro ritmico

JoEllen Harris, clarinet
Elaine Dobek, piano

SUITE HEBRAIQUE.....Srul Irving Glick

Cantorial Chant
Chasidic Dance
Hora
Lullaby
Dialogue
Circle Dance

JoEllen Harris, clarinet
Elaine Dobek, piano

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Harris.

Program

Details of events celebrating
the Official Opening of the
new Fine Arts Building,
on February 8 and 9, 1974.



University of Alberta,
Departments of Art and Design,
Drama, and Music,
Edmonton, Alberta.

7.00-7.15pm Stairwell (Main entrance)	Fanfares Brass music played by the Department of Music.	9.00-9.30 Room 1-23	The University of Alberta Wind Ensemble <i>Conductor Fordyce Pier.</i>
7.15-7.45 Entrance hall (Main entrance)	Official Opening Ceremony Special guest speakers, in order of appearance: <i>Prof. Gordon Peacock, on behalf of the Departments of Art and Design, Drama, and Music. Dr. R. G. Baldwin, Dean of Arts, on behalf of the Faculty. Dr. Max Wyman, President, on behalf of the University of Alberta. The Honorable Dr. Grant MacEwen, Lieutenant Governor, Province of Alberta.</i>	9.30-9.45 Room 1-29	Naming Ceremony <i>'R. S. Eaton Choral/Opera Room' Dr. R. A. Stangeland, Chairman of the Department of Music, and Mrs. R. S. Eaton.</i>
	Main address by <i>The Honorable Mr. J. Foster, Minister for Advanced Education, Government of Alberta.</i>	9.30-9.45 Room 3-117	'Circles of Silence' A production involving dance, sculpture and music. <i>Director Jacqueline Ogg.</i>
7.45-8.00 Entrance hall (Main entrance)	'Consecration of the House' - Beethoven Played by the St. Cecilia Orchestra, <i>conductor Michael Bowie.</i>	10.00-10.15 Stairwell (Third level)	'In Memoriam Dylan Thomas' - Stravinsky <i>Conductor Fordyce Pier, poems read by Bill Meilen.</i> <i>Nigel Lemon, tenor David Zweifel, violin Norbert Boehm, violin Neil Hughes, viola Barbara Morris, cello David Archer, trombone Norman Skretting, trombone Jeff Curry, trombone Chris Taylor, bass</i>
8.00-8.45 Entrance hall (Main entrance)	'Coronation Mass' - Mozart Played by the St. Cecilia Orchestra with the University of Alberta Concert Choir (<i>chorus director Larry Cook</i>), <i>conductor Michael Bowie.</i> Soloists: <i>Rita Smyth, soprano Bonnie-Jean Dobek, alto Don Skinner, tenor Roger Tripp, bass</i>	10.15-11.00 Stairwell (Second level)	'Facade' - Walton Melodrama for voices and chamber orchestra to the poems of Edith Sitwell. <i>Orchestra conducted by Claude Kenneson. Speakers: Thomas Peacocke, and Gloria Perks. Dance director Jacqueline Ogg. Design by the Department of Drama.</i>
9.00-11.15 approx. Thrust Theatre (Second level)	'The Country Wife' - William Wycherly Produced by the Department of Drama. <i>Director John Terfloth.</i>		

1.00-1.45pm Room 1-23	'Children, Come Meet the Orchestra' The St. Cecilia Orchestra plays and demonstrates for you. <i>Conductor Michael Bowie.</i>	7.30-7.45pm Stairwell (Main level)	Fanfares Brass music played by the Department of Music.
1.45-2.30 Room 1-23	'Children, Come Meet the Band' The wind ensemble plays and demonstrates for you. <i>Conductor Fordyce Pier.</i>	7.45-8.45 Room 1-29	'Kreisleriana' The fantastic hallucinations of 'Kapellmeister Kreisler' by E. T. A. Hoffmann, music by Robert Schumann. Soloists: <i>Bill Meilen, drama</i> <i>Helmut Brauss, music</i>
2.30-3.15 Room 1-28a Room 1-10 Room 2-24	'Children, Come Meet the Artists' Some of the members of the Department of Art and Design demonstrate some simple techniques and processes for you. Painting Sculpture Visual Communication Design (includes photography and typography)	8.45-9.30 Room 1-29	Opera Excerpts <i>Musical director Alfred Strombergs.</i> <i>Staging Roland Holt-Wilson.</i>
3.15-4.00 Room 3-121	'Children, Come Meet the Actors' A special presentation prepared for you by Drama 250 C1. <i>Directed by Bill Meilen.</i>		Throughout these events there will be displays in corridors and studios of paintings, sculpture, prints, drawings, industrial design, visual communication design (includes photography). This work is exhibited with the cooperation of the Department of Art and Design.
			The events listed in this program were organised by the interdepartmental Fine Arts Liaison Committee with the cooperation of the Departments of Art and Design, Drama, and Music.
			Members of the Fine Arts Liaison Committee are: <i>Jeremy Dix-Hart, Drama</i> <i>Malcolm Forsyth, Music</i> <i>Kenneth Hughes, Art and Design</i> <i>Bill Meilen, Drama</i> <i>Thomas Rolston, Music</i> <i>Norman Yates, Art and Design</i>

The Department of Music
of
The University of Alberta
presents
A RECITAL OF CHAMBER MUSIC

Tuesday, February 12, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

PIANO QUARTET IN G MINOR.....W. A. Mozart
Andante

Patti Rhein, piano
Theresa Bain, violin
Barbara McLean, viola
Frantisek Cikanek, cello

QUARTET IN G MAJOR, OP. 18, NO. 2.....L. van Beethoven
Allegro

Robert Hryciw, violin
Allyn Chard, violin
Marion Whitling, viola
Dianna Nuttall, cello

SONATA.....C. Debussy
Allegro vivo

Denis Letourneau, violin
Elaine Dobek, piano

SONATA FOR VIOLIN AND PIANO, OP. 12, NO. 3.....L. van Beethoven
Allegro con spirito

Norbert Boehm, violin
Elaine Dobek, piano

SONATINA FOR VIOLIN AND PIANO.....A. Dvorak

Allegro risoluto

Larghetto

Scherzo

Finale

Norbert Boehm, violin
Elaine Dobek, piano

INTERMISSION

SONATA FOR CELLO AND PIANO, OP. 119.....S. Prokofiev

Andante grave

Moderato

Allegro, ma non troppo

Barbara Morris, cello
Marnie Giesbrecht, piano

The Department of Music
of
The University of Alberta
presents

A NOON-HOUR CONCERT

Wednesday, February 13, 1974
Room 1-23, Fine Arts

CHANTS D'AUVERGNES.....J. Canteloube

La Pastoura als camps
Bailero
Obal din lou Limouzi

Pauline LeBel, soprano
Teresa Cotton, piano

FRENCH SONGS.....G. Faure

Les Berceaux
Mandoline
Au Bord de L'eau
Vocalise

Audrey Olsen, mezzo soprano
Teresa Cotton, piano

MELODYE'S GIGGE
BONNY SWEET ROBIN.....F. Farnaby

Dianne Vaasjo, violin
Randi Gilmour, piano

TOCCATA AND VARIATIONS.....A. Honegger

HUNGARIAN RHAPSODIE, NO. 10.....F. Liszt
Frank Pellizzari, piano

SONATA NO. 1 IN G MAJOR, OP. 78.....J. Brahms

Denis Letourneau, violin
Eileen Keown, piano

COMING EVENTS:

Sunday, February 17, 1974 at 8:00 p.m. in Con Hall - fourth and final concert in the Department's EXPLORATIONS series. No charge.

Tuesday, February 19, 1974 at 8:00 p.m. in Con Hall - recital of chamber music by Department of Music students. No charge.

THE EDMONTON CHAMBER MUSIC SOCIETY
presents

THE UNIVERSITY OF ALBERTA STRING QUARTET

Thomas Rolston and Lawrence Fisher, violins
Michael Bowie, viola; Claude Kenneson, violoncello

ADAGIO AND FUGUE, K. 546.....WOLFGANG AMADEUS MOZART

QUARTET NO. 4.....BELA BARTOK

Allegro
Prestissimo, con sordino
Non troppo lento
Allegro pizzicato
Allegro molto

INTERMISSION

QUARTET IN D MINOR, OP. POSTH.....FRANZ SCHUBERT

Allegro
Andante con moto
Scherzo--Allegro molto
Presto

Wednesday, February 13, 1974
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of: Baker Centre Optical
10025 - 106 Street 429-2181

Guardian Optical
10240 - 124 Street 488-1032

Next Concert: March 6, 1974, The Richards Woodwind Quintet

Special Concert: Tuesday, March 12, 1974
Zoltan Szekely, violin and Isobel Rolston, piano

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EXPLORATIONS

Sunday, February 17, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

TROIS CHANSONS Arthur Honegger
(Extraites de "La Petite Sirene" d'Andersen)

Chanson des Sirènes
Berceuse de la Sirène
Chanson de la Poire

DAS MARIENLEBEN Paul Hindemith

Geburt Mariä
Argwohn Josephs
Geburt Christi
Stillung Mariä mit dem Auferstandenen
Vom Tode Mariä !!!

Elizabeth Stangeland, soprano
Robert Stangeland, piano

SONATA FOR VIOLONCELLO AND PIANO Andre Prevost

Peter Rudolfi, cello
Janet Scott, piano

ITALIAN MADRIGALS

El grillo	Josquin
Voi ve n'andat'al cielo	Jacques Arcadelt
Ma per me lasso	Luca Marenzio
Dissi a l'amata mia lucida stella	Luca Marenzio
Matona, mia cara	Orlando di Lasso

ENGLISH MADRIGALS

Sing we and chant it	Thomas Morley
Cease mine eyes	Thomas Morley
Thus saith my Cloris bright	John Wilbye
Alas, what hope of speeding	John Wilbye
Fair Phyllis	John Farmer

The University of Alberta Madrigal Singers
Larry Cook, director

INTERMISSION

QUINTET IN Eb FOR PIANO
AND WINDS, OP. 16 Ludwig van Beethoven

Grave—Allegro ma non troppo
Andante cantabile
Rondo—Allegro ma non troppo

Dayna Fisher, oboe
Ernest Dalwood, clarinet
John Ellis, horn
Michio Wakabayashi, bassoon
Helmut Brauss, piano

NOTES

After publication of the first version of *Das Marienleben* in 1923, Hindemith continued to work on this song cycle. At first he limited himself to small improvements, but later undertook more basic changes, culminating in the appearance of a completely new version in 1948, along with an extensive preface written by the composer. Here he tells of the special importance it had for him: "The powerful impression . . . which the work produced in its hearers right from its first performance made me conscious for the first time in my musical life of the ethical obligations of music and the moral responsibilities of the musician." In the new version, "every element is fixed by the overall conception of the work," in ordered structures that Hindemith felt would be directly or indirectly perceived by the listener.

The songs selected for this program are drawn from each of four major divisions of the cycle as defined by Hindemith: No. 1 is from the group dealing with Mary's personal experience; No.'s. 5 and 7 from the dramatic songs of the cycle (although No. 7 is related in subject and character to No. 1); No. 12 from songs about Mary's suffering; and No. 15 (last in the cycle) from a group that serves as an epilogue entering the realm of spiritual abstraction.

* * * *

The Swiss composer Arthur Honegger generally showed somewhat more reluctance to denounce traditional tenets of serious, largescale composition than did many of his musical colleagues in Paris of the 1920's. Although no devotee of the excesses of German post-romanticism or expressionism, or of French impressionism, neither did he embrace unabashedly the purposeful frivolity or sophisticated naiveté that some assumed to be the truest musical expression of the times. Nevertheless, his three songs on texts of René Morax after Andersen's "The Little Mermaid" reflect many of the main tendencies of French music of the Twenties: miniature dimensions; clarity of texture; piquant dissonance without excessive harmonic density; simplicity of melodic line; particular attention to piano and vocal sound colorations; and above all, great care for declamation of the text.

* * * *

André Prévost (1934 -) is presently a professor of composition and analysis at the University of Montreal. He studied composition with Clermont Pépin in Canada and with Olivier Messiaen and Henri Dutilleux in France. His Sonata for Violoncello and Piano was first performed in Paris in 1962, and has had numerous performances since then.

As with so many works of this century, the designation "sonata" here means only that the work is to be played by instruments, with no implications as to more definite formal principles. Prévost's sonata consists of three major sections played without pause. The opening and closing adagio sections, based on similar material, enclose a central allegro. Much of the piece is based on various tone rows, and rhythms tend to be fluid or improvisatory in character in the outer sections. Yet the music speaks at very immediate levels: In keeping with the traditional concept of the cello as a lyrical instrument, melodic lines are broadly arched, not jagged or fragmentary. In the middle allegro, where rhythm becomes more percussive and melodic lines less continuous, the music still seems controlled by a sure sense of pacing and dramatic climax.

Probably the strongest contributing factor to the immediacy of the piece is the highly repetitive nature of much of its material. Concomitant with this are its slow rate of harmonic change (somewhat reminiscent of Messiaen's music, often static to the point of hypnosis) and its general lack of linear counterpoint to complicate the texture. Throughout, the piano plays mostly long-sustained chords or ostinato patterns, leaving the cello free to range over wide melodic spans. Even though the middle allegro poses contrasts of tempo and texture, the two instruments continue to operate on separate musical planes, with little obvious interaction by linear or motivic means. In this section, repetition is directed toward forward propulsion rather than (in the adagio sections) toward suspension of the sense of progression.

* * * *

Secular vocal music of the sixteenth century was subject to strong political and artistic international cross-currents. Josquin (a Netherlander) was working in Italy when he composed the frottola "El grillo" in the late fifteenth century. This light genre of Italian vocal music was influential on the course of both Italian and French secular music. The madrigal by Arcadelt (also a Netherlander) shows the greater refinement and sophistication coming into that genre in the 1530's and 1540's. With Luca Marenzio, the madrigal achieves a high point of dramatic expressiveness in which the general spirit as well as particular imagery of artful texts are integrally linked with musical structure. As one madrigalist of the time put it: "The notes are the body of the music, but the words are the soul." However, Lassus' madrigal reminds us that not all songs of the time were fraught with tears and their musically consequent suspensions and chromaticisms.

The English madrigal composers flourished when the phenomenal flood of Italian madrigal composition was already beginning to abate. At first, the madrigal was part of a general Elizabethan vogue for things Italian, but in time it took on a particularly English character. Emotional expression was less extreme. "Songfulness" was rarely sacrificed to the dramatic exigencies of the text, which itself tended to be less lofty than Italian counterparts. Pieces in general were more unified musically, rather than wandering from one sentiment to another. The music was thus more suited to performance in casual circumstances than were many Italian madrigals, often seemingly composed for the skilled professional singers retained by Italian princes. Yet the English madrigal is rightly considered one of the brightest facets of the so-called "Golden Age" of English music that was to last for much of the seventeenth century. We need only listen to Morley's "Cease mine eyes" to realize that the madrigal in England was a great deal more than jovial fa-la-la's.

* * * *

Beethoven's Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon, Op. 16, was composed in 1796, first performed the following year, and published in 1801. The work is thought to be modelled after one by Mozart (composed 1784) for the same instruments, in the same key, and following the same three-movement format. Beethoven's quintet (like his more popular Septet, Op. 20) clearly fits within the eighteenth-century conception of chamber music including wind instruments as tending toward light musical divertissement. Both the slow movement and the finale are in rondo form, usually calling for less complicated kinds of development than does classical sonata (first-movement) form. For the most part, the piano is the leader of the ensemble, getting first chance at the most important themes and having the most virtuosic patterns. The solo capabilities of the individual wind instruments are brought to the fore only intermittently, most notably in episodes of the slow movement.

—W. K.

The Department of Music
of
The University of Alberta
presents

A RECITAL OF CHAMBER MUSIC

Tuesday, February 19, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

STRING QUARTET IN C MINOR, OP. 18, NO. 4.....L. van Beethoven
Allegro ma non tanto

Denis Letourneau, violin
Valerie Parker, violin
Susanne Zeindler, viola
Joanne Ludbrook, cello

SONATA FOR CELLO AND PIANO.....C. Debussy
Prologue
Serenade
Finale

Joanne Ludbrook, cello
Julie Lemon, piano

SONATA FOR VIOLIN AND PIANO IN D MINOR, OP. 108.....J. Brahms
Allegro

Robert Hryciw, violin
Marcia Dolinsky, piano

QUINTET IN F MINOR FOR PIANO AND STRINGS, OP. 34.....J. Brahms
Allegro non troppo

Cheryl Cooney, piano
David Zweifel, violin
Norbert Boehm, violin
Neil Hughes, viola
Barbara Morris, cello

INTERMISSION

QUINTET IN B MINOR FOR CLARINET AND STRINGS, OP. 115.....J. Brahms
Allegro
Adagio
Andantino--Presto non assai ma sentimento
Con moto

Randall Bain, clarinet
Mary Clarke, violin
Theresa Bain, violin
Susanne Zeindler, viola
Barbara Morris, cello

The Department of Music
of
The University of Alberta
presents

A
PIANO RECITAL

by students of Helmut Brauss

Wednesday, February 20, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

FASCHINGSSCHWANK AUS WIEN, OP. 26.....Robert Schumann
Allegro
Romanze
Scherzino
Intermezzo
Finale

Paul Dykstra, piano

SONATA IN A MAJOR, OP. 120.....Franz Schubert
Allegro moderato
Andante
Allegro

Donna Schmidt, piano

INTERMISSION

TOCCATA AND VARIATIONS (1916).....Arthur Honegger
HUNGARIAN RHAPSODY NO. 10 IN E MAJOR.....Franz Liszt

Frank Pellizzari, piano

SONATA IN D MAJOR FOR TWO PIANOS, K. 448.....W. A. Mozart
Allegro con spirito
Andante
Allegro molto

Karen McNaughton and Donna Schmidt, pianos

COMING EVENTS:

Thursday, February 21, 1974 at 8:00 p.m. in Con Hall - soprano
Beverley Cohen, fourth-year Bachelor of Music student will pre-
sent her senior recital. No charge.

The Department of Music
of
The University of Alberta
presents

BEVERLEY COHEN, soprano

with Michael Massey, piano

Thursday, February 21, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

LASCIA, DEH LASCIA.....Alessandro Scarlatti
(Cantata for soprano and continuo)

Wayne Gilpin, harpsichord
Barbara Morris, violoncello

FRÜHLINGSGLAUBE.....Franz Schubert

DER MUSENSOHN

AN DIE NACHTIGALL

LIED DER MIGNON

EL MAJO DISCRETO.....Enrique Granados

EL TRA LA LA Y EL PUNTEADO

AMOR Y ODIO

EL MIRAR DE LA MAJA

LA MAJA DOLOROSA (NO. 2)

INTERMISSION

I HATE MUSIC.....Leonard Bernstein
A Cycle of Five Kid Songs for Soprano

SCHLAFENDES JESUSKIND (Moericke).....Hugo Wolf

NACHTZAUBER (Eichendorff)

BEDECKT MICH MIT BLUMEN (Spanisches Liederbuch)

PHÄNOMEN (Goethe)

DIE SPRÖDE (Goethe)

DIE BEKEHRTE (Goethe)

This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Miss Cohen.

The Department of Music
of
The University of Alberta
presents

Beth MacIntosh, piano

Friday, February 22, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

PARTITA NO. 1 IN Bb MAJOR.....	Johann Sebastian Bach
Praeludium	
Allemande	
Courante	
Sarabande	
Minuet I	
Minuet II	
Gigue.	
SONATA IN F MAJOR, K. 332.....	Wolfgang Amadeus Mozart
Allegro	
Adagio	
Allegro assai	
PRELUDES, BOOK I.....	Claude Debussy
Des pas sur la neige	
Les collines d'Anacapri	
INTERMEZZO, OP. 118, NO. 2.....	Johannes Brahms
INTERMEZZO, OP. 116, NO. 3.....	Johannes Brahms

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree for Miss MacIntosh.

COMING EVENTS:

Sunday, February 24, 1974 at 8:00 p.m. in Con Hall - fourth-year Bachelor of Music student Randall Bain will present his senior clarinet recital. No charge.

Tuesday, February 26, 1974 at 8:00 p.m. in Con Hall - Violist, Allan Teeple will present his graduate recital. No charge.

Monday, March 4, 1974 at 5:00 p.m. in Con Hall - Pauline Le Bel, soprano, will present her junior recital. No charge.

Monday, March 4, 1974 at 8:00 p.m. in Con Hall - there will be a recital of chamber music by students in the Department of Music. No charge.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

ALLAN TEEPLE, viola

Albert Krywolt, piano

Ryan Selberg, violoncello

Tuesday, February 26, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

SONATA FOR VIOLA AND PIANO,
OP. 120, NO. 2 Johannes Brahms

Allegro amabile

Appassionato, ma non troppo Allegro

Andante con moto

SUITE FOR VIOLA AND PIANO Ernest Bloch

Lento—Allegro—Moderato

Allegro ironico

Lento

Molto vivo

INTERMISSION

DUO FOR VIOLA AND VIOLONCELLO L. van Beethoven
"With two eyeglasses obbligato"

SONATA FOR VIOLA AND PIANO,
OP. 11, NO. 4 Paul Hindemith

Fantasia

Tema mit variationen

Finale mit variationen

This recital is presented in partial fulfillment of the requirements of the Master of Music degree for Mr. Teeple.

COMING EVENTS:

Monday, March 4, 1974 at 5:00 p.m. in Convocation Hall - soprano, Pauline LeBel, third-year Bachelor of Music student, will present her junior recital.

Monday, March 4, 1974 at 8:00 p.m. in Convocation Hall - there will be a recital of chamber music by students in the Department of Music.

The Department of Music
of
The University of Alberta
presents

THE UNIVERSITY OF ALBERTA
BRASS TRIO

Fordyce Pier, trumpet Gloria Ratcliffe, horn
Malcolm Forsyth, trombone

Monday, March 4, 1974 at 12:00 noon
Fine Arts, Room 1-23

SONATA FOR HORN, TRUMPET AND TROMBONE.....	F. Poulenc
Allegro moderato	
Andante	
Rondeau	
TRIO FOR BRASS INSTRUMENTS.....	R. Sanders
Allegro	
Vivace	
PASTICHE.....	W. Hartley
Nicht zu Lebhaft, mit Wienerschnitzel	
BRASS TRIO.....	A. Frackenpohl
Prelude	
Air	
Scherzo	
Finale	

The Department of Music
of
The University of Alberta
presents

PAULINE LE BEL, soprano

assisted by Teresa Cotton, piano

Monday, March 4, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

RIDENTE LA CALMA.....Wolfgang Amadeus Mozart
(1756-1791)

DER NUSSBAUM.....Robert Schumann
VOLKSLIEDSCHEN

FRUHLINGSNACHT

DU BIST WIE EINE BLUME

TONADILLAS.....Enrique Granados
El tra la la y el punteado
La Maja de Goya
Amor y Odio
El Majoo Discreto
La Maja Dolorosa (#1)

QUANDO M'EN VO (from "La Boheme").....Giacomo Puccini
(1858-1924)

CHANTS D'AUVERGNE.....Marie-Joseph Canteloube
La bergere aux champs
Bailero
La bas dans le Limousin

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music degree for Mrs. Le Bel.

COMING EVENTS:

Monday, March 4, 1974 at 8:00 p.m. in Con Hall - students in the
Department of Music will present a recital of chamber music by
Claude Debussy. No charge.

Tuesday, March 5, 1974 at 5:00 p.m. in Con Hall - violist, Barbara
McLean, third-year student in the Bachelor of Music program, will
present her junior recital. No charge

The Department of Music
of
The University of Alberta
presents

THE THREE LAST SONATAS
of
CLAUDE DEBUSSY

Introduction by Professor Winston Kaehler

* * * *

SONATA FOR CELLO AND PIANO
Prologue
Serenade--Finale

Joanne Ludbrook, cello
Julie Lemon, piano

SONATA FOR FLUTE, HARP AND VIOLA
Pastorale
Interlude
Finale

Alan Clarke, flute
Regina Watson, harp (guest artist)
Mary Clarke, violin

SONATA FOR VIOLIN AND PIANO
Allegro vivo
Intermède
Finale

Denis Letourneau, violin
Elaine Dobek, piano

Monday March 4, 1974, 8:00 pm. Convocation Hall

COMING EVENTS:

Tuesday, March 5, 1974 at 5:00 p.m. in Con Hall - violist Barbara McLean, third-year Bachelor of Music student will present her junior recital.

Wednesday, March 6, 1974 at 5:00 p.m. in Con Hall - Marianne Carefoot, flute, who is a third-year Bachelor of Music student, will present her junior recital.

The Department of Music
of
The University of Alberta
presents

BARBARA McLEAN
viola

Tuesday, March 5, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

BRANDENBURG CONCERTO NO. 6 IN Bb MAJOR.....J. S. Bach

Allegro maestoso
Adagio ma non tanto
Allegro

Viola I	Cello
Barbara McLean	Joanne Ludbrook (viola da gamba)
Neil Hughes	Barbara Morris
Viola II	Diana Nuttall
Susanne Zeindler	Bass
Donna Daly	James Young
Keyboard	
Janet Scott	

SONATA FOR VIOLA AND PIANO.....Carl Ditters von Dittersdorf

Allegro moderato
Menuetto I
Adagio
Menuetto II
Tema con variazioni

Julie Lemon, piano

TRAUERMUSIK (Music of Mourning) 1936.....Paul Hindemith

Langsam (lento)
Ruhig bewegt (with quiet motion)
Lebhaft (animated)
Chorale (Praise God, from whom all blessings flow)

Violin I	Viola
Denis Letourneau	Susanne Zeindler
Robert Hryciw	Neil Hughes
Violin II	Cello
Allyn Chard	Joanne Ludbrook
Valerie Meyers-Parker	Barbara Morris
Bass	
James Young	

The Department of Music
of
The University of Alberta
presents

A NOON-HOUR CONCERT

Wednesday, March 6, 1974 at 12:00 noon
Room 1-23, Fine Arts Building

SUITE NO. 5 IN C MINOR FOR CELLO.....J. S. Bach
Preludium

Susanne Zeindler, viola

BOHEMIAN SONGS, OP. 55.....A. Dvorak

Audrey Olsen, mezzo soprano
Teresa Cotton, piano

LES SOIREE DE NAZELLES (1936).....F. Poulenc
Barbara Ellis, piano

COMING EVENTS:

Wednesday, March 6, 1974 at 5:00 in Con Hall - Marianne Carefoot, third-year Bachelor of Music student, will present her junior flute recital.

Wednesday, March 6, 1974 at 8:30 p.m. in Con Hall - Edmonton Chamber Music Society presents the Richards Woodwind Quintet. Members only.

Saturday, March 9, 1974 at 8:00 in Con Hall - Cello Symposium Concert.

Sunday, March 10, 1974 at 3:00 p.m. in Con Hall - The University of Alberta Symphonic Wind Ensemble conducted by Fordyce Pier, Assistant Professor of Music, will present a concert. There is no charge.

Sunday, March 10, 1974 at 4:15 p.m. in All Saints' Cathedral, Carol Otto, graduate student in the Department of Music, will present her graduate organ recital. No charge.

The Department of Music
of
The University of Alberta
presents

MARIANNE CAREFOOT, flute

Wednesday, March 6, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

SONATA IN Eb.....Johann Sebastian Bach
Allegro moderato
Siciliano
Allegro

Janet Scott, piano

SICILIENNE, OP. 78.....Gabriel Fauré
Janet Scott, piano

SONATA IN G MAJOR ("Hamburger Sonata").....C. P. E. Bach
Allegretto
Presto
Janet Scott, piano

INTERMISSION

CONCERTO IN C MAJOR FOR PICCOLO, F.VI, NO.4.....Antonio Vivaldi
Janet Scott, piano

SYRINX FOR SOLO FLUTE.....Claude Debussy

SONATA FOR FLUTE AND PIANO.....Paul Hindemith
Heiter bewegt
Sehr langsam
Sehr lebhaft: Marsch

Marnie Giesbrecht, piano

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music degree for Miss Carefoot.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE RICHARDS QUINTET

Alexander Murray, flute Daniel Stolper, oboe Elsa Ludewig, clarinet
Edgar Kirk, bassoon Douglas Campbell, french horn

PROGRAM

DIVERTIMENTO IN B-FLAT Franz Joseph Haydn (1732-1809)

Allegro
Andante
Menuetto
Presto

QUINTETTE Jean Françaix (1912-)

Andante tranquillo; Allegro assai
Presto
Tema et variations
Tempo di marcia francese

INTERMISSION

QUINTET NO. 1 IN E-FLAT MAJOR Peter Mueller (1791-1877)

Larghetto; Allegro
Scherzo
Larghetto
Allegro molto

QUINTETTE (en forme de Chôros) H. Villa-lobos (1887-1959)

Wednesday, March 6, 1974
8:30 p.m.

Convocation Hall
The University of Alberta

Program courtesy of Cätr'mell Books Ltd.
10012 101a Ave.
429-1160

SPECIAL CONCERT PRESENTATION: Zoltan Szekely, violinist, Leader
of the recent Hungarian Quartet; with Isobel Rolston, pianist. Tuesday,
March 12, 1974 Open to the public without charge

Next program: The Orford Quartet, April 3

CELLO SYMPOSIUM '74

WORKSHOP CONCERT

A performance demonstration by young cellists from the Society for Talent Education directed by Miss Cheryll Melott.
Please refrain from applauding until the entire group of pieces has been performed.

TWINKLE, TWINKLE LITTLE STAR
ULLABY
SONG OF THE WIND
LONG, LONG AGO
RIGAUDON
BERCEUSE
MINUET
TENDRE PLAINE
TWINKLE MELODY

ADAGIO AND PRESTO.....F. J. Haydn

The T.E. Cello Ensemble and the U. of A. Cello Ensemble

LA VIELLÉE DE L'ANGE GARDIEN, OP. 14, NO. 3.....G. Pierné
SHEPHERD'S SONG AND PEASANT DANCE.....E. Grieg

Claude Kenneson, Barbara Morris
Diana Nuttall and Joanne Ludbrook

ANDANTE AND VARIATIONS.....R. Schumann

Janet Scott and Barbara Ellis, piano
Claude Kenneson and Peter Rudolfi, cello
Avaleigh Crockett, horn

Saturday March 9, 1974, 8⁰⁰ pm

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THE SYMPHONIC WIND ENSEMBLE
FORDYCE PIER, music director

Sunday, March 10, 1974 at 3:00 p.m.
Convocation Hall, Arts Building

OVERTURE FUER HARMONIEMUSIK	Felix Mendelssohn
THEME AND VARIATIONS, OP. 43a	Arnold Schoenberg
PRAELUDIUM AND ALLEGRO	Vittorio Giannini
MARCH WITH TRUMPETS	William Bergsma
SUITE FRANCAISE	Darius Milhaud
Normandie	
Bretagne	
Ile de France	
Alsace-Lorraine	
Provence	

COMING EVENTS

Sunday, March 10, 1974 at 4:15 p.m. in All Saints' Cathedral - Organist Carol Otto will present her graduate recital. The program will include a work for organ and brass ensemble by Seth Bingham. No charge.

Monday, March 11, 1974 at 5:00 p.m. in Convocation Hall - Barbara Morris, cellist, will present her junior recital. No charge.

Monday, March 11, 1974 at 8:00 p.m. in Convocation Hall - Mezzo-soprano, Audrey Olsen, will present her senior recital. No charge.

Tuesday, March 12, 1974 at 5:00 p.m. in Convocation Hall - Cellist, Joanne Ludbrook, will present her junior recital. No charge.

THE SYMPHONIC WIND ENSEMBLE

FORDYCE PIER, music director

PICCOLO

Marianne Carefoot

FLUTE

Alan Clarke
Doreen Beck

OBOE

Hiromi Takahashi
Wilda Neal

B FLAT CLARINET

Randy Bain
Deborah Alpaugh
Shelley Hamilton
JoEllen Harris
Janet Andrews
Ron Hartwell

B FLAT BASS CLARINET

Janet Bouey

BASSOON

Doug Jahns
David Knight

E FLAT ALTO SAXOPHONE

Laurelie Nattress
Gail Larsen

B FLAT TENOR SAXOPHONE

Rick Hart

E FLAT BARITONE SAXOPHONE

Robin Taylor

FRENCH HORN

Gerry Onciul
Linda Unverricht
Larry Reese
Philip Osborn

CORNET

Daniel Otteson
Ed Pedersen
Wendy Grasdal
Tom Smyth

TRUMPET

Tom Dust
Doug Zimmerman
Roy Townend

TROMBONE

David Archer
Norman Skretting
Chris Taylor (Bass)

BARITONE

Blyth Nuttall
Joanne Danforth

TUBA

Henry Vant Erve
Wayne Karlen

PERCUSSION

Brian Johnson
Susan Carter
John McCormick
Kathy Jowett

The Department of Music
of
The University of Alberta
presents

BARBARA MORRIS
violoncello

assisted by Marnie Gisebrecht, piano
and Members of the St. Cecilia Orchestra
Claude Kenneson, conductor

Monday, March 11, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

CONCERTO IN Bb FOR VIOLONCELLO AND ORCHESTRA.....Luigi Boccherini
Allegro moderato
Adagio, ma non troppo
Rondo, allegro

ROUMANIAN FOLK DANCES.....Béla Bartók
Joc cu bâta (Stick Dance)
Brâul (Sash Dance)
Pe Loc (In One Spot)
Buciumeana (Horn Dance)
Poarga Rumaneasca (Roumanian Polka)
Maruntel (Fast Dance)

SONATA FOR VIOLONCELLO AND PIANO, OP. 119.....Serge Prokofiev
Andante grave
Moderato
Allegro, ma non troppo

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Morris.

COMING EVENTS:

Monday, March 11, 1974 at 8:00 p.m. in Con Hall - mezzo soprano Audrey Olsen, fourth-year student in the Department of Music will present her senior recital. No charge.

Tuesday, March 12, 1974 at 5:00 p.m. in Con Hall - Joanne Ludbrook, third-year Bachelor of Music student, will present her junior cello recital. No charge.

Tuesday, March 12, 1974 at 8:00 p.m. in Con Hall - there will be a special recital presented by Zoltan Szekely, violin, and Isobel Rolston, piano. Mr Szekely was formerly principal violinist in the famous Hungarian String Quartet, and was a personal acquaintance of composer Bela Bartok. There is no charge for this concert, which is open to the public.

The Department of Music
of
The University of Alberta
presents

AUDREY OLSEN
mezzo soprano

Monday, March 11, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

PIANGERO, LA SORTE MIA (from "Julius Caesar") G. F. Handel
LES BERCEAUX, OP. 23, NO. 1..... G. Faure
MANDOLINE, OP. 58, NO. 1
AU BORD DE L'EAU
VOCALISE

ZIGEUNERMELODIEN, OP. 55..... A. Dvorak
Mein Lied ertönt ein Leibespalm
Ei! Ei! wie mein Triangel wunderherrlich läutet
Rings ist der Wald so stumm und still
Als die alte Mutter mich noch lehrte singen
Rein gestimmt die Saiten
In dem weiten, breiten, luft'gen Leinenkleide
Darf des Falken Schwinge Tatra hohn umrauschen

INTERMISSION

NEGRO SPIRITUALS
My Lord What a Morning
Honor, Honor
Take My Mother Home
Witness

ME VOICI DANS SON BOUDOIR (from "Mignon") A. Thomas
PRINTEMPS QUI COMMENCE (from "Samson et Dalila") C. Saint-Saëns
PRÈS DES REMPARTS DE SÉVILLE (from "Carmen") G. Bizet

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Olsen.

The audience is requested to kindly withhold its applause until the end of each section.

The Department of Music
of
The University of Alberta
presents

JOANNE LUDBROOK, violoncello

assisted by Julie Lemon, piano
and Members of the St. Cecilia Orchestra
Claude Kenneson, conductor

Tuesday, March 12, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

CONCERTO IN D MAJOR.....,.....Joseph Haydn
Allegro moderato
Adagio
Allegro

ADAGIO AND ALLEGRO.....,.....Robert Schumann

SONATE POUR VIOOLONCELLE ET PIANO.....,.....Claude Debussy
Prologue
Serenade--Finale

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Ludbrook.

COMING EVENTS:

Tuesday, March 12, 1974 at 8:00 p.m. in Con Hall - special concert by the famous violinist Zoltan Szekely, assisted by Isobel Rolston, pianist. This concert is open to the public without charge.

Wednesday, March 13, 1974 at 5:00 p.m. in Con Hall - pianist Halina Wrobel, third year Bachelor of Music student, will present her junior recital. No charge.

Thursday, March 14, 1974 at 8:00 p.m. in Con Hall - Barbara Ellis, who is a graduate student in the Department of Music, will present her graduate piano recital. No charge.

Friday, March 15, 1974 at 8:00 p.m. in Con Hall - the University of Alberta String Quartet will present the first in its series of three Friday concerts featuring the string quartets of Bela Bartok. This concert will consist of Quartets Nos. 1 and 2, and will be preceded by a Bartok Reminiscences Lecture by Zoltan Szekely. No charge.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

ZOLTAN SZEKELY, violinist

ISOBEL MOORE, pianist

PROGRAM

SONATA IN G MAJOR

PORPORA

Grave
Fugue
Aria
Allegretto

SONATA, OPUS 100

BRAHMS

Allegro amabile
Andante tranquillo
Allegretto grazioso

SECOND RHAPSODY (Dedicated to Zoltan Szekely)

BELA BARTOK

"Lassu" (Moderato)
"Friss" (Allegro moderato)

INTERMISSION

SONATE

RAVEL

Allegretto
Blues
Perpetuum mobile

Tuesday, March 12, 1974
8:00 p. m.

Convocation Hall
The University of Alberta

Programs courtesy of: MS MANAGEMENT SERVICES, LTD.
Management Consultants
Tegler Building
Edmonton

Mr. Szekely's stay in Edmonton has been made possible through the co-operation of the Department of Music, University of Alberta, the Department of Radio and Television, University of Alberta, MEETA, and the Edmonton Chamber Music Society.

The Department of Music
of
The University of Alberta
presents

A NOON-HOUR CONCERT

Wednesday, March 13, 1974
Fine Arts, Room 1-23

SONATA NO. 2 IN A MAJOR, OP. 100.....Johannes Brahms
Allegro amabile

Mary Clarke, violin
Elaine Dobek, piano

CONCERTO IN E MINOR.....Felix Mendelssohn
Allegro

Rob Hryciw, violin
Marsha Dolinsky, piano

SONATA IN A MINOR FOR SOLO VIOLIN.....J. S. Bach
Fuga

Denis Letourneau, violin

ELEGY, OP. 44.....A. Glazunov

SONATA NO. 1 (1944).....Darius Milhaud
Entrée
Française
Air
Final

Neil Hughes, viola
Donna Daly, piano

QUINTET FOR CLARINET AND STRINGS, K. 581.....W. A. Mozart
ALLEGRO

Larghetto
Menuetto--Trio
Allegretto con variazioni--Adagio--Allegro
Shelley Hamilton, clarinet
Denis Letourneau and Valerie Parker, violins
Susanne Zeindler, viola
Barbara Morris, cello

COMING EVENTS:

Thursday, March 14, 1974 at 8:00 p.m. in Con Hall - Barbara Ellis, graduate student in the Department of Music, will present her graduate piano recital.

Friday, March 15, 1974 at 8:00 p.m. in Con Hall - The University of Alberta String Quartet will present the first in its series of Three Friday Concerts featuring the String Quartets of Bela Bartok. The first concert will consist of Quartets 1 and 2, and will be preceded by a Bartok Reminiscences Lecture by Zoltan Szekely. There is no charge.

The Department of Music
of
The University of Alberta
presents

HALINA WROBEL
piano

Wednesday, March 13, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

SONATA IN C SHARP MINOR, OP. 27, NO. 2.....L. van Beethoven
("Moonlight")

Adagio sostenuto
Allegretto
Presto agitato

SUITE, OP. 14.....Béla Bartók

Allegretto
Scherzo
Allegro molto
Sostenuto

ETUDE IN E FLAT MINOR, OP. 10, NO. 6.....Frederic Chopin

WALTZ IN C SHARP MINOR, OP. 64, NO. 2

BALLADE IN F MAJOR, OP. 38

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Miss Wrobel.

COMING EVENTS:

Thursday, March 14, 1974 at 8:00 p.m. in Con Hall - Barbara Ellis,
who is a graduate student in the Department of Music, will present
her graduate piano recital. No charge.

Friday, March 15, 1974 at 8:00 p.m. in Con Hall - The University of
Alberta String Quartet will present the first in its series of three
Friday concerts featuring the String Quartets of Béla Bartók. This
concert will consist of Quartets No. 1 and 2, and will be preceded
by a Bartók Reminiscences Lecture by Zoltan Szekely. No charge.

Monday, March 18, 1974 at 8:00 p.m. in Con Hall - Fordyce Pier,
Assistant Professor of Music at the University of Alberta, will
present a recital of both earlier and contemporary music for
trumpet. No charge.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

BARBARA ELLIS

pianist

1974

Thursday, March 14, at 8:00 p.m.
Convocation Hall, Arts Building

SONATA IN G MAJOR, L. 349 Domenico Scarlatti

SONATA IN C MINOR, L. 352

SONATA IN Bb MAJOR, K. 333 Wolfgang Amadeus Mozart

Allegro
Andante cantabile
Allegretto grazioso

LES SOIREES DE NAZELLES (1936) Francis Poulenc

Préambule
Le combe de la distinction
Le coeur sur la main
La désinvolture et la discrétion
La suite dans les idées
Le charme enjôleur
Le contentment de soi
Le goût du malheur
L'alerte vieillesse

Cadence
Final

INTERMISSION

SYMPHONIC ETUDES, OP. 13 Robert Schumann

This recital is presented in partial fulfillment of the requirements of the Master of Music degree for Mrs. Ellis.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

FORDYCE PIER

trumpet

Monday, March 18, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

**SONATA FOR TRUMPET, TWO VIOLINS,
AND CONTINUO** A. Corelli

Grave
Allegro
Grave
Allegro
Allegro

Anne Pelletier, violin
Theresa Bain, violin

Peter Rudolfi, cello
Brian Harris, harpsichord

LEGEND G. Enesco

Sylvia Hunter, piano

SONATA FOR TRUMPET AND PIANO K. Kennan

With strength and vigor
Rather slowly and with freedom
Moderate fast, with energy

Sylvia Hunter, piano

INTERMISSION

**VARIATION MOVEMENTS 1967 FOR
TRUMPET SOLO** R. Henderson

Theme
Very fast—attacca
Fast and marked
Slow and in a lyric style
Fast and rhythmic

**DIVERTIMENTO FUER TROMPETE,
POSAUNE UND KLAVIER** B. Blacher

Allegro
Andantino
Presto
Moderato
Allegretto
Lento
Presto

Sylvia Hunter, piano
Malcolm Forsyth, trombone

BRASS TRIO A. Frackenpohl

Prelude
Air
Scherzo
Finale

Gloria Ratcliffe, French horn
Malcolm Forsyth, trombone

The Department of Music
of
The University of Alberta
presents
A NOON-HOUR CONCERT

Wednesday, March 20, 1974
Fine Arts, 1-23

SUITE FOR FIVE WINDS.....Walter S. Hartley

Prelude

Scherzo

Pastorale

Finale

Marianne Carefoot, flute
Hiromi Takahashi, oboe
John Mahon, clarinet
Norman Miller, saxophone
David Archer, trombone

PRELUDE AND FUGUE IN F MINOR.....J. S. Bach

FIVE QUIET PIECES.....William Moore

Ronald Proctor, piano

CONCERTO IN E MINOR, OP. 64.....F. Mendelssohn

Allegro molto appassionato

Robert Hryciw, violin
Marsha Dolinsky, piano

SONATA IN D MAJOR.....Arcangelo Corelli

Preludio

Allemanda

Corrente

Gavotta

Sharyn Favreau, piano
Denis Letourneau, violin
Hiromi Takahashi, oboe
Barbara Morris, cello

PARTITA IN E MAJOR.....J. S. Bach

Preludium

Allyn Chard, violin

The Department of Music
of
The University of Alberta
presents
ELAINE DOBEK
piano

Wednesday, March 20, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

ITALIAN CONCERTO IN F MAJOR.....	Johann Sebastian Bach
Allegro	
Adagio	
Presto	
SONATA NO. 26 IN Eb MAJOR, OP. 81a.....	Ludwig van Beethoven
("Les Adieux")	
Adagio--Allegro	
Andante espressivo	
Vivacissimamente	
EXCURSIONS.....	Samuel Barber
Jazz	
Blues	
Streets of Loredo	
Country Hoedown	
SCHERZO IN C# MINOR.....	Frederic Chopin

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Dobek.

COMING EVENTS:

Wednesday, March 20, 1974 at 8:00 p.m. in Con Hall - Alan Clarke, advanced student in the Bachelor of Music program, will present his senior flute recital. No charge.

Thursday, March 21, 1974 at 8:00 p.m. in Con Hall - Deborah Alpaugh, fourth-year Bachelor of Music student, will present her senior clarinet recital. There is no charge.

Friday, March 22, 1974 at 5:00 p.m. in Con Hall - Pianist Dawn Drews, third-year Bachelor of Music student, will present her junior recital. No charge.

Friday, March 22, 1974 at 8:00 p.m. in Con Hall - The University of Alberta String Quartet will present the second in its series of Three Friday Concerts featuring the Quartets of Bela Bartok. This concert will consist of Quartets 3 and 4. No charge.

The Department of Music
of
The University of Alberta
presents

ALAN CLARKE
flute

assisted by Michael Massey, harpsichord and piano

Wednesday, March 20, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

SONATA IN B MINOR, BWV.1030.....	Johann Sebastian Bach (1685-1750)
Andante	
Largo e dolce	
Presto	
Allegro	
DIVERTIMENTO FOR SOLO FLUTE.....	William Alwyn (1905-)
Introduction and fughetta	
Variations on a ground	
Gavotte and musette	
Finale alla gigue	
ANDANTE IN C MAJOR, KV.315.....	Wolfgang Amadeus Mozart (1756-1791)

INTERMISSION

CANTABILE AND PRESTO.....	Georges Enesco (1881-1955)
SONATA.....	Walter Piston (1894-)
Allegro moderato e con grazia	
Adagio	
Allegro vivace	

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Clarke.

COMING EVENTS:

Thursday, March 21, 1974 at 8:00 p.m. in Con Hall - Deborah Alpaugh,
fourth-year Bachelor of Music student, will present her senior clari-
net recital. There is no charge.

The Department of Music
of
The University of Alberta
presents

DEBORAH ALPAUGH
clarinet

assisted by Karen McNaughton, piano

Thursday, March 21, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

CLARINET CONCERTO IN A MAJOR, KV. 622.....Wolfgang Amadeus Mozart
Rondo (Allegro)

SIX STUDIES IN ENGLISH FOLKSONG.....Ralph Vaughan Williams

PREMIÈRE RHAPSODIE.....Claude Debussy

INTERMISSION

SONATA IN Eb MAJOR FOR CLARINET AND PIANO, OP. 120.....Johannes Brahms
Allegro
Allegro appassionato
Andante con moto--allegro

This recital is presented in partial fulfillment of the requirements for
the Bachelor of Music degree for Miss Alpaugh.

COMING EVENTS:

Friday, March 22, 1974 at 5:00 p.m. in Con Hall - pianist Dawn Drews, third-year Bachelor of Music student, will present her junior recital. There is no charge.

Friday, March 22, 1974 at 8:00 p.m. in Con Hall - The University of Alberta String Quartet will present the second in its series of Three Friday Concerts featuring the Quartets of Bela Bartok. This concert will consist of Quartets 3 and 4. There is no charge.

Saturday, March 23, 1974 at 8:00 p.m. in Con Hall - The University of Alberta Concert Choir under the direction of Larry Cook will present its annual Spring Concert. The program includes varied choral music from all periods. There is no charge.

Sunday, March 24, 1974 at 8:00 p.m. in Con Hall - pianist Edward Lincoln, Associate Professor of Music at the University of Alberta, will present a recital. There is no charge.

The Department of Music
of
The University of Alberta
presents
DAWN DREWS
piano

Friday, March 22, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

RONDO IN D MAJOR, KV. 485.....Wolfgang Amadeus Mozart
SONATA IN D MAJOR, OP. 28.....Ludwig van Beethoven
Allegro
Andante
Scherzo: Allegro vivace
Rondo: Allegro, ma non troppo
NOCTURNE IN Db MAJOR, OP. 27, NO. 2.....Frederic Chopin
BALLADE IN Ab MAJOR, OP. 47

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Miss Drews.

COMING EVENTS:

Friday, March 22, 1974 at 8:00 p.m. in Con Hall - The University of Alberta String Quartet will present the second in its series of Three Friday Concerts featuring the Quartets of Bela Bartok. This concert will consist of Quartets Nos. 3 and 4. There is no charge.

Saturday, March 23, 1974 at 8:00 p.m. in Con Hall - The University of Alberta Concert Choir under the direction of Larry Cook, Assistant Professor of Music, will present its Annual Spring Concert. The program will consist of varied choral music from all periods. There is no charge.

Sunday, March 24, 1974 at 8:00 p.m. in Con Hall - pianist Edward Lincoln, Associate Professor of Music, will present a recital. There is no charge.

Monday, March 25, 1974 at 8:00 p.m. in Con Hall - Shelley Hamilton, fourth-year Bachelor of Music student, will present her senior clarinet recital. There is no charge.



THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA

THE CONCERT CHOIR

LARRY COOK, conductor

Saturday, March 23, 1974, 8:00 p.m.

Convocation Hall, Arts Building,

U. of A. Campus

and

Spring Concert Tour

Program

I

Lift Your Voices to Jehovah (Exsultate Deo) Alessandro Scarlatti (1660-1725)

Lift your voices to Jehovah, our counsellor and guide.
Glorify the Lord God, blessed counsellor and our guide.

Alleluia!

Sing unto Jehovah, praise the name of the Lord, the God of Jacob.

O Magnum Mysterium Tomas Luis de Victoria (1548-1611)

O great mystery and wondrous sacrament
That animals might see the birth of our Lord
As he lay in the manger.
O Blessed Virgin who was worthy of bearing our Lord Jesus Christ.
Alleluia!

Dies Sanctificatus Giovanni Pierluigi da Palestrina (ca. 1525-1594)

See now the day so blessed doth shine upon us.
Then come ye nations, and kneel before him;
For today there hath descended a great light upon earth.
We exult and rejoice. Alleluia!

Christ Be Thine the Glory Heinrich Schütz (1585-1672)

Christ be thine the glory. Thou in deepest woe on the cross didst
suffer for us this bitter death; and reignest with the Father in
eternity. Help us fainting sinners to our heavenly rest. Kyrie
eleison, Christe eleison, Kyrie eleison.

Yea Though I Wander Georg Schumann (1866-1952)

Yea though I wander through the vale of death, I will fear no evil.
I fear no evil for Thou art with me; Thy rod and thy staff they
comfort me when Thou art with me.

Praise the Lord, All Ye Nations Johann Sebastian Bach (1685-1750)

Joanne Ludbrook, violoncello

The sixth of the Bach motets, **Lobet den Herrn, alle Heiden**, has two
principal sections. The first is an extended hymn of praise based
on Psalm 117; the second section is an exultant setting of the
word "Alleluia."

II

The Lamentations of Jeremiah Alberto Ginastera (born 1916)

Ginastera, an Argentinian composer, has set selected verses from the
Lamentations, following the tradition of many 16th-century composers.
Additionally, he infuses the music with characteristic South American
color, and 20th-century harmony.

1. Is it nothing to you, all you who pass by?
Look and see if there is any sorrow like my sorrow
Which the Lord inflicted on me on the day of his fierce anger.
Behold, O Lord, for I am in distress; my soul is in tumult,
My heart is wrung within me, because I have been very rebellious.
In the street the sword bereaves; in the house it is like death.
For these things I weep; my eyes flow with tears;
For a comforter is far from me, one to revive my courage;
My children are desolate, for the enemy has prevailed.
Thou wilt pursue them in anger and destroy them from under
thy heavens, O Lord.

2. I am the man who has seen affliction under the rod of his wrath.
He has driven and brought me into darkness without any light.
He has made my flesh and skin waste away, and broken my bones.
He has made me dwell in darkness like the dead of long ago.
Though I call and cry for help, he shuts out my prayer.
So I say "Gone is my glory and my expectation from the Lord."
3. Remember, O Lord, what has befallen us; behold and see our disgrace.
Restore us to thyself, O Lord, that we may be restored.
Renew our days as of old.
But thou, O Lord, dost reign forever; thy throne endures to all generations.

INTERMISSION

III

Walkin' on the Green Grass Michael Hennagin

Three English Folksongs arr. Ralph Vaughan-Williams
(1872-1958)

The springtime of the year
Just as the tide was flowing
Wassail Song

Rainsong Houston Bright

Clouds hang heavy above the plain. They bring the smell of a summer rain,
And my heart, it is heavy too. And my spirits are heavy too.
(See how the rains do pour, As if forever more.)
Clouds drift low in a shadowed spell. They bring the mem'ry of one
farewell,
When a spirit from life withdrew, When the soul of my love withdrew.
(See how the rains do pour, As if forever more.)
Raindrops fall from a sodden sky, They drum a querulous lullaby,
As in mem'ry of one who sleeps, As if crooning to one who sleeps.
(See how the rains do pour, As if forever more.)

Two Canons for Equal Voices Anon, 17th century

1. The silver swan, who living had no note,
When death approached unlocked her silent throat,
Leaning her breast against the reedy shore,
Thus sang her first and last, and sang no more:
Farewell all joys, O Death come close my eyes,
More geese than swans now live, more fools than wise!
2. Here lies a woman, who can deny it?
She died in peace, though lived unquiet.
Her husband prays, if o'er her grave you walk, you would tread soft,
For if she wake, she'll talk.

(From **The Catch Club**, published in London early in the 18th century,
and including several catches by such illustrious 17th-century composers
as Henry Purcell and John Blow.)

The Drunken Sailor arr. Gregg Smith

All My Trials arr. Norman Luboff

Three French-Canadian Folksongs arr. Richard S. Eaton
(1915-1968)

En passant par la Lorraine
A la claire fontaine
Vive la Canadienne!

CONCERT CHOIR PERSONNEL

SOPRANO

Sigrid Albert
Cathie Bailey
Heather Bedford
Lois Dodds
Sharon Frissell
Sylvia Hu
Angelina Meier
Wilda Neal
Evelyn Powell
Rita Smyth
Jane Whitby

ALTO

Deborah Alpaugh
Susan Bentley
Marge De Armond
Bonnie-Jean Dobek
Betty Fadum
Heather Hantke
Agnes Hubert
Sandra Koppel
Maxine Kroening
Lorraine Morgan
Judith Wiens

TENOR

André Boisvert
Paul Gifford
Rob Goring
Dan Siebert
Don Skinner
Dan Zowtuk

BASS

David Archer
Jan Grude
Glen Guebert
Paul Johnstone
Rod Kaminski
Hans Meier
John Shandro
Byron Swanson
John van Praag
Henry Vant Erve

EXECUTIVE

Conductor	Larry Cook
President	Jan Grude
Choir Manager	John Shandro
Secretary-Treasurer	Heather Hantke
Social Convenors	Maxine Kroening, Rod Kaminski
Wardrobe	Paul Gifford
Librarian	Byron Swanson

The University of Alberta

CONCERT BAND and STAGE BAND

Fordyce Pier, musical director

Sunday, March 24, 1974 at 3:30 p.m.
Students' Union Theatre

The University of Alberta Concert Band

WILLIAM TELL OVERTURE.....Gioacchino Rossini/Leidzen

THIRD SUITE.....Robert E. Jager
March
Waltz
Rondo

CONCERTINO FOR CLARINET, OP. 26.....Carl Maria von Weber/Lake

JoEllen Harris, clarinet

INTERMISSION

The University of Alberta Stage Band

FUN TIME.....Sammy Nestico

HO-HOCUS.....Charles Casey

CARNABY STREET.....Sammy Nestico

SWITCH IN TIME.....Sammy Nestico

The University of Alberta Concert Band

CARIBBEAN FANTASY.....John J. Morrisey

CHORALE AND ALLELUIA.....Howard Hanson

The University of Alberta Concert Band

Piccolo

Doreen Back

Flute

Pamela Mathewson
Marilyn Wasylyk
Patty Wiese
Demmy Hrudy
Martha Clee
Betty Blommaert
Larry Grudzinsky

Oboe

Hiromi Takahashi

Eb Clarinet

JoEllen Harris

Bb Clarinet

Rick Michielin
Gerry Buccini
Ron Hartwell

Wendell Samoil
Sally-Anne Mohr
Anne Davey
Gerry Michielin

Cathie Taylor
Teresa Kozina
Jack Dowling
Elizabeth Duncan
Beverly Axani

Bass Clarinet

Sue Botsford

Bassoon

Douglas Jahns

Alto Saxophone

Vern Roth
Bernie Korzan

Tenor Saxophone

Orest Warchola

Baritone Saxophone

Lori Giesbrecht

Trumpet

Kathy Jowett
Cameron Willis
Dan Otteson
Linda Sutherland
Dorothy Jeffrey
Greg Rutherford

French Horn

Linda Unverricht
Garth Archer
Gordon Weir
Diana Zinter

Trombone

Mark Johnson
Joanne Danforth
Peter Holt
Lynn Danforth
John Chittick

Baritone

Murray Browne
Gerald Cavanaugh
Joan Strain

Tuba

Blair Sibbald
Jim Heifetz

Percussion

Tim Kinniburgh
Garnet Goertzen
Susan Carter
David Berezan

The University of Alberta Stage Band

Trumpet

Wendy Grasdal
Dan Otteson
Ed Pedersen
Fordyne Pier

Alto Sax

Greg Alexander
Larry Grudzinsky

Tenor Sax

Rick Hart
Alan Clarke

Baritone Sax

Robin Taylor

Trombone

David Archer
Murray Hodges
Rod Giebelhaus

Piano

Garth Archer

Guitar

Gerry Mason

Bass

John Sereda

Drums

John McCormick

The Department of Music
of
The University of Alberta
presents

SHELLEY HAMILTON
clarinet

Monday, March 25, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

SONATA.....Viclet Archer
Andantino piacevole
Tranquillo ed espressivo
Allegretto grazioso
Allegro ma non troppo, scherzoso

Sharyn Favreau, piano

THREE PIECES FOR SOLO CLARINET.....Igor Stravinsky

PREMIÈRE RHAPSODIE.....Claude Debussy

Sharyn Favreau, piano

INTERMISSION

CLARINET QUINTET IN A MAJOR, K. 581.....W. A. Mozart
Allegro
Larghetto
Menuetto
Allegretto con variazioni--Adagio--Allegro

Denis Letourneau and Valerie Parker, violins
Susanne Zeindler, viola
Barbara Morris, cello

This recital is presented in partial fulfillment of the requirements for
the Bachelor of Music Degree for Miss Hamilton.

COMING EVENTS:

Tuesday, March 26, 1974 at 5:00 p.m. in Con Hall - pianist Jacqueline Krahm, third-year Bachelor of Music student, will present her junior recital. There is no charge.

Tuesday, March 26, 1974 at 8:00 p.m. in Con Hall - pianist Cheryl Cooney, fourth-year Bachelor of Music student, will present her senior recital. There is no charge.

The Department of Music
of
The University of Alberta
presents

JACQUELINE KRAHN
piano

Tuesday, March 26, 1974 at 5:00 p.m.
Convocation Hall, Arts Building

VARIATIONS IN C MINOR (Thirty-two Variations).....L. van Beethoven

SONATA IN D MAJOR, K. 576.....W. A. Mozart
Allegro
Adagio
Allegretto

DEUX CONTRASTES.....A. Casella
Grazioso
Anti-grazioso

INTERMEZZO, OP. 76, NO. 6.....J. Brahms

RHAPSODY IN B MINOR, OP. 79

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Krahn.

COMING EVENTS:

Tuesday, March 26, 1974 at 8:00 p.m. in Con Hall - pianist Cheryl Cooney, fourth-year Bachelor of Music student presents her senior recital. No charge.

Wednesday, March 27, 1974 at 5:00 p.m. in Con Hall - pianist Ronald Proctor, third-year Bachelor of Music student, will present his junior recital. No charge.

Wednesday, March 27, 1974 at 8:00 p.m. in Con Hall - pianist Eileen Keown, fourth-year Bachelor of Music student, will present her senior recital. No charge.

Friday, March 28, 1974 at 5:00 p.m. in Con Hall - pianist Miyo Inouye, third-year Bachelor of Music student, will present her junior recital. No charge.

The Department of Music
of
The University of Alberta
presents

CHERYL COONEY
piano

Tuesday, March 26, 1974 at 8:00 p.m.
Convocation Hall, Arts Building

SONATA NO. 13 IN Bb MAJOR, K. 333.....Wolfgang Amadeus Mozart
Allegro
Andante cantabile
Allegro grazioso

NINE PIANO PIECES, OP. 3.....Zoltan Kodaly

INTERMISSION

SONATA IN B MINOR, OP. 58.....Frederic Chopin
Allegro maestoso
Scherzo
Largo
Finale

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Miss Cooney.

COMING EVENTS:

Wednesday, March 27, 1974 at 5:00 p.m. in Con Hall - pianist
Ronald Proctor, third-year Bachelor of Music student, will pre-
sent his junior recital. There is no charge.

Wednesday, March 27, 1974 at 8:00 p.m. in Con Hall - pianist
Eileen Keown, fourth-year Bachelor of Music student, will
present her senior recital. There is no charge.

Friday, March 29, 1974 at 5:00 p.m. in Con Hall - pianist Miyo
Inouye, third-year Bachelor of Music student, will present her
junior recital. There is no charge.

Friday, March 29, 1974 at 8:00 p.m. in Con Hall - The University
of Alberta String Quartet will present the third in its series of
Three Friday Concerts featuring the Quartets of Bela Bartok. This
concert will consist of Quartets Nos. 5 and 6. There is no charge.

The Department of Music
of
The University of Alberta
presents

A NOON-HOUR CONCERT

Wednesday, March 27, 1974
Fine Arts 1-23

ÊTRE OU NE PAS ÊTRE.....Henri Tomasi

Tenor Trombone
David Archer
Norman Skretting
Jeff Curry

Bass Trombone
Chris Taylor

SONATA NO. 2 FOR SOLO VIOLIN.....J. S. Bach
Andante

Denis Letourneau, violin

SONATA IN C MAJOR, OP. 65.....Benjamin Britten
III. Elegia

Diana Nuttall, cello
Julie Lemon, piano

TWO STUDIES.....H. W. Tyrrell

Henry Vant Erve, tuba

PARTITA NO. 3 IN E MAJOR.....J. S. Bach
Prelude
Loure
Gavotte en rondeau
Menuet I
Menuet II
Bourree
Gigue

Norbert Boehm, violin

SONATA NO. 1 IN Bb MAJOR.....A. Vivaldi
III. Largo
IV. Allegro

David Archer, trombone
John van Praag, piano

The Department of Music
of
The University of Alberta
presents

RONALD PROCTOR
pianist

Wednesday, March 27, 1974, at 5:00 p.m.
Convocation Hall, Arts Building

PRELUDE AND FUGUE IN F MINOR.....Johann Sebastian Bach

SONATA IN F MAJOR, K. 332.....Wolfgang Amadeus Mozart
Allegro
Adagio
Allegro assai

FIVE QUIET PIECES.....William Moore

FUNÉRAILLES.....Franz Liszt

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Degree for Mr. Proctor.

COMING EVENTS:

Wednesday, March 27, 1974, at 8:00 p.m. in Con Hall - pianist
Eileen Keown, fourth year Bachelor of Music student, will pre-
sent her senior recital. There is no charge.

Friday, March 29, 1974, at 5:00 p.m. in Con Hall - pianist Miyo
Inouye, third-year Bachelor of Music student, will present her
junior recital. There is no charge.

Friday, March 29, 1974, at 8:00 p.m. in Con Hall - The University
of Alberta String Quartet will present the third and final con-
cert in its series of Three Friday Concerts featuring the Quar-
tets of Bela Bartok. This concert will consist of Quartets No.5
and No. 6. There is no charge.

The Department of Music
of
The University of Alberta
presents
EILEEN KEOWN, piano

Wednesday, March 27, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

RONDO IN A MINOR, K. 511.....Wolfgang Amadeus Mozart

HUMORESKE, OP. 20.....Robert Schumann

INTERMISSION

L'ISLE JOYEUSE.....Claude Debussy

PICTURES AT AN EXHIBITION.....Modeste Moussorgsky

Moussorgsky received the inspiration for his composition "Pictures at an Exhibition" from an exhibition of water colors and drawings by the architect V. Hartmann (1874), who had been for many years an intimate friend of the composer.

It is a series of ten pieces each bearing the name of a picture, the impression of which the composer has tried to translate into music.

The Prelude and Interludes, each entitled "Promenade", consist of one theme with variations, which conveys the idea of the composer strolling amongst the pictures.

1. THE GNOME - drawing representing a dwarf, who totters with faltering steps on his little crooked legs.
2. THE OLD CASTLE - A castle of the Middle Ages (in Italy), in front of which a minstrel sings his song.
3. TUILERIES. CHILDREN QUARRELING AT PLAY - A crowd of nurses and children in an alley of the Tuileries garden.
4. BYDLO - A Polish wagon with lumbering wheels, drawn by oxen.
5. BALLET OF UNHATCHED CHICKENS - drawing designed by Hartmann for a picturesque scene in the ballet "Trilby".
6. SAMUEL GOLDENBERG AND SCHMUYLE - Two Polish Jews, one rich, the other poor.
7. THE MARKET PLACE AT LIMOGES - French market women quarreling.
8. CATACOMBAE - Hartmann portrays himself examining the interior of the Catacombes of Paris by lantern light. In his original manuscript, Moussorgsky wrote above the Andante CON MORTUIS IN LINGUA MORTUA: "The creative genius of the dead Hartmann leading me to the skulls and apostrophising them--the skulls suffice a soft radiance over the interior."
9. HUT OF THE BABA-YAGA - this drawing represents a clock in the form of a hut standing on hens' claws, belonging to Baba-Yaga (the witch of Russian folk-lore). Moussorgsky has added a theme describing the departure of the witch.
10. THE GREAT GATE OF KIEV - this drawing shows Hartmann's design of an entrance gate for Kiev in the massive style of ancient Russia, surmounted by a slavonic, helmet-shaped cupola.

The Department of Music
of
The University of Alberta
presents

MIYO INOUYE
piano

Friday, March 29, 1974, at 5:00 p.m.
Convocation Hall, Arts Building

ADAGIO IN B MINOR, K. 540.....	Wolfgang Amadeus Mozart
SONATA, OP. 13 ("Pathetique").....	Ludwig van Beethoven
Grave--Allegro di molto e con brio	
Adagio cantabile	
Rondo	
PRELUDE, OP. 23, NO. 6.....	Serge Rachmaninoff
ETUDE OP. 25, NO. 1.....	Frederic Chopin
ETUDE OP. 25, NO. 12	

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music Degree for Miss Inouye.

COMING EVENTS:

Friday, March 29, 1974, at 8:00 p.m. in Con Hall - The University of Alberta String Quartet will present the final concert in its series of Three Friday Concerts featuring the Quartets of Bela Bartok. This concert will consist of the Fifth and Sixth Quartets. There is no charge.

Sunday, March 31, 1974, at 8:00 p.m. in Con Hall - pianist Judy Loewen, fourth-year Bachelor of Music student, will present her senior recital. There is no charge.

Monday, April 1, 1974, at 5:00 p.m. in Con Hall - pianist Janet Zinger, second-year Bachelor of Music student, will present a recital. No charge.

Monday, April 1, 1974, at 8:00 p.m. in Con Hall - the Voice/Opera Division of the Department of Music will present an evening of semi-staged Opera Excerpts. There is no charge.

The Department of Music
of
The University of Alberta
presents

JUDY LOEWEN
piano

Sunday, March 31, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

SONATE IN Bb MAJOR, D. 960.....Franz Schubert
 Molto moderato
 Andante sostenuto
 Scherzo--Trio
 Allegro, ma non troppo

INTERMISSION

SONATE, OP. 1.....Alban Berg

LE TOMBEAU DE COUPERIN.....Maurice Ravel
 Prélude
 Fugue
 Forlane
 Rigaudon
 Menuet
 Toccata

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music degree for Miss Loewen.

COMING EVENTS:

Monday, April 1, 1974, at 5:00 p.m. in Con Hall - Janet Zinger will present
a piano recital. Miss Zinger is a second-year Bachelor of Music student.

Monday, April 1, 1974, at 8:00 p.m. in Con Hall - the Voice/Opera Division
will present an evening of semi-staged opera excerpts. No charge.

Tuesday, April 2, 1974, at 8:00 p.m. in Con Hall - pianist Sharyn Favreau,
fourth-year Bachelor of Music student, will present her senior recital.

The Department of Music
of
The University of Alberta
presents

JANET ZINGER
pianist

Monday, April 1, 1974, at 5:00 p.m.,
Convocation Hall, Arts Building

PRELUDE AND FUGUE IN D MAJOR.....J. S. Bach
(from The Well-Tempered Clavier, Book III)

SONATA IN G MAJOR, OP. 14, NO. 2.....L. van Beethoven
Allegro
Andante
Scherzo--Allegro assai

JARDINS SOUS LA PLUIE.....Claude Debussy
(from Estampes)

INTERMEZZO IN A MINOR, OP. 118, NO. 1.....Johannes Brahms

INTERMEZZO IN E MAJOR, OP. 116, NO. 4

CAPRICCIO IN D MINOR, OP. 116, NO. 7

COMING EVENTS:

Monday, April 1, 1974, at 8:00 p.m. in Con Hall - the Voice/Opera Division presents an evening of semi-staged operatic excerpts. No charge.

Wednesday, April 3, 1974, at 8:30 p.m. in Con Hall - The Edmonton Chamber Music Society presents The Orford Quartet. Members only.

Thursday, April 4, 1974, at 5:00 p.m. in Con Hall - mezzo soprano Barbara Prowse, third-year Bachelor of Music student, will present her junior recital. There is no charge.

The Department of Music
of
The University of Alberta
presents

A PROGRAM OF SEMI-STAGED OPERATIC EXCERPTS
by

STUDENTS OF THE VOICE/OPERA DIVISION

Monday, April 1, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

Musical Director, Alfred Strombergs
Stage Directors, Rowland Holt Wilson (Nos. 2,3,5, and 6)
George Cotton (Nos. 1 and 4)

1. From Act I of "The Marriage of Figaro".....W. A. Mozart
 Figaro Robert Hallam
 Susanna Pauline LeBel
 Teresa Cotton, piano

2. From Act II of "The Bartered Bride".....B. Smetana
 Kecal Franklyn Giffen
 Jenic Nigel Lemon
 Bar-Tender Rowland Holt Wilson
 Alfred Strombergs, piano

3. From Act II of "Aida".....G. Verdi
 Amneris Audrey Olsen
 Aida Betty Kolodziej
 Slaves Sandra Gavinchuk
 Alfred Strombergs, piano

4. From Act I of "The Merry Wives of Windsor".....O. Nicolai
 Alice Ford Jacqueline Preuss
 Meg Page Marilyn Verbicky
 Alfred Strombergs, piano

5. From Act II of "My Fair Lady".....F. Loewe
 Eliza Doolittle Frances Dietz
 Mrs. Pearce Jacqueline Preuss
 Emily) maids Sandra Gavinchuk
 Janet) maids Anne Longworth
 Linda Steinbring, piano
 Jacqueline Ogg, choreographer

INTERMISSION

6. From Act II of "The Marriage of Figaro".....W. A. Mozart
 Countess Almaviva Jacqueline Preuss
 Susanna Beverley Cohen
 Cherubino Barbara Prowse
 Count Almaviva George Cotton
 Teresa Cotton, piano

Stage Manager David Speers
Properties Judith Hambley
 Mary Louise Burke

The Department of Music
of
The University of Alberta
presents

A NOON-HOUR CONCERT

Wednesday, April 3, 1974
Room 1-23, Fine Arts

BACHIANAS BRASILEIRAS NO. 5.....Heitor Villa Lobos
Aria (Cantilena)

Susanne Zeindler, viola
Cheryl Cooney, piano

SONATA IN Eb MAJOR FOR VIOLA AND BASS....Carl Ditters von Dittersdorf
Allegro
Andante (Thema con variazioni)

Susanne Zeindler, viola
James Young, bass

SONATA IN A MINOR FOR SOLO VIOLIN.....J. S. Bach
Grave
Fuga
Andante
Allegro

Denis Letourneau, violin

COMING EVENTS:

Wednesday, April 3, 1974 at 8:30 p.m. in Con Hall - The Edmonton Chamber Music Society presents the Orford Quartet. Members only.

Thursday and Friday, April 4 and 5, 1974, at 7:00 p.m. in Con Hall - the Music Department presents two informal concerto workshop concerts featuring selected students performing concertos with the St. Cecilia Orchestra. There is no charge.

THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE ORFORD STRING QUARTET

Andrew Dawes, violin

Kenneth Perkins, violin

Terence Helmer, viola
Marcel St-Cyr, cello

PROGRAM

Quartet in D minor (K. 421)

MOZART

Allegro moderato

Andante

Menuetto

Allegretto ma non troppo

String Quartet

Witold Lutoslawski

Introductory movement

Main movement

INTERMISSION

Quartet in C minor, Op. 51, No. 1

BRAHMS

Allegro

Romanze - Poco adagio

Allegretto molto moderato e comodo

Finale: Allegro

Wednesday, April 3, 1974
8:30 p. m.

Convocation Hall
The University of Alberta

Programs courtesy of ALL THINGS BRIGHT AND BEAUTIFUL, LTD.
10145 103 St.
424-3538

The Edmonton Chamber Music Society gratefully thanks the following for their support during the season:

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IBM

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Cartmell Books, 10457 Jasper Avenue

All Things Bright and Beautiful

and the many members of the Society who not only bought tickets but also made donations to help the Society in its work.

The Department of Music
of
The University of Alberta
presents
BARBARA PROWSE
mezzo-soprano

assisted by Michael Massey, piano

Thursday, April 4, 1974, at 5:00 p.m.
Convocation Hall, Arts Building

A SONG OF ENCHANTMENT.....Benjamin Britten

VIGIL

AUTUMN

AUF EINER WANDERUNG.....Hugo Wolf

DAS VERLASSEN MÄGDElein

MAUSFALLEN-SPRÜCHlein

FANTOCHES.....Claude Debussy

LE JET D'EAU

LA MER EST PLUS BELLE

LA MI SOLA.....Ferdinand Obradors

AL AMOR

DEL CABELLO MAJ SUTIL

EL MAJO CELOSO

CORAZON PORQUE PASAIS

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music degree for Miss Prowse.

Coming Events:

Thursday and Friday, April 4 and 5, 1974, at 7:00 p.m. in Con Hall -
there will be two informal concerto workshop concerts of selected
soloists performing concertos with members of the St. Cecilia Or-
chestra. There is no charge.

The Department of Music
of
The University of Alberta
presents

CONCERTO WORKSHOPS
with
THE ST. CECILIA ORCHESTRA

Thursday and Friday, April 4 and 5, 1974
7:00 p.m. in Con Hall

THURSDAY, APRIL 4, 1974

CONCERTO IN Bb MAJOR.....L. Boccherini
Barbara Morris, cello
CONCERTO IN G MAJOR.....W. A. Mozart
Alan Clarke, flute
EXCERPT FROM "THE FLYING DUTCHMAN".....R. Wagner
Franklyn Giffen, baritone

INTERMISSION

EXCERPT FROM "ROMEO AND JULIET".....C. Gounod
Marilyn Verbicky, mezzo soprano
CONCERTO IN A MAJOR.....W. A. Mozart
Randall Bain, clarinet
CONCERTO IN E MINOR.....F. Mendelssohn
Allegro molto appassionato
Robert Hryciw, violin

FRIDAY, APRIL 5, 1974 - "AN EVENING OF PIANO CONCERTOS"

(First movement only, unless indicated)

CONCERTO IN D MINOR.....J. S. Bach
Allegro
Adagio
Allegro
Paul Dykstra, piano
CONCERTO IN Bb MAJOR, K. 595.....W. A. Mozart
Irene Kunda, piano
CONCERTO IN A MINOR.....R. Schumann
Frank Pellizzari, piano

INTERMISSION

CONCERTO IN D MINOR, K. 466.....W. A. Mozart
Robert Gariepy, piano
CONCERTO IN E MINOR.....F. Chopin
Marnie Giesbrecht, piano

The Department of Music
of
The University of Alberta
presents

FRANKLYN GIFFIN
bass-baritone

assisted by Michael Massey, piano

Sunday, April 6, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

TWO ARIAS FROM "ST. PAUL".....Felix Mendelssohn

O God Have Mercy
Consume Them All

DICHTERLIEBE.....Robert Schumann

(Text by Heinrich Heine)

Im wunderschönen Monat Mai
Aus meinen Tränen spriesen
Die Rose, die Lilie
Wenn ich in deine Augen seh
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein Flöten und Geigen
Hör ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen
Die alten, bösen Lieder

INTERMISSION

THREE POEMS BY CHARLES GRANDMOUGIN.....Gabriel Fauré

Rencontre
Toujours
Adieu

SONGS OF TRAVEL.....Ralph Vaughan Williams

(Text by Robert Louis Stevenson)

The Vagabond
Bright is the Ring of Words
The Roadside Fire

THREE SHAKESPEARE SONGS.....Roger Quilter

Come Away Death
O Mistress Mine
Blow, Blow Thou Winter Wind

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music Degree for Mr. Giffen.

PROGRAM NOTES

Dichterliebe - Robert Schumann

Dichterliebe is reflections, in various moods, upon the poet's lost love.

Im wunderschönen Monat Mai

In a happy mood, associating his beloved with Spring.

Aus meinen Tränen spriessen

A more melancholy re-dedication to his love.

Die Rose, die Lilie

Declaring his love greater than that for the Rose, Lily, Dove and Sun.

Wenn ich in deine Augen seh

A quiet reflection on happy time spent together ending with the foretaste of sadness to come.

Ich will meine Seele tauchen

Memories of her kisses

Im Rhein, im heiligen Strome

In Cologne Cathedral is a painting of the Madonna whose every feature reminds him of his love.

Ich grolle nicht

"I bear no grudge", he claims, but is in obvious bitterness and anguish.

Und wüssten's die Blumen

Declaring that none could possibly know the depths of his sadness.

Das ist ein Flöten und Geigen

In a melancholy mood, he imagines her dancing.

Hör ich das Liedchen klingen

He is saddened by the memory of the song she used to sing.

Ein Jüngling liebt ein Mädchen

When boy meets girl, they are blissfully ignorant that one can break the other's heart.

Am leuchtenden Sommermorgen

He walks in the garden on a summer morning and the flowers offer solace.

Ich hab im Traum geweinet

In his dreams he is re-united with his love, but on waking, she is gone.

Allnächtlich im Traume

He wishes he could live in a fantasy-world, but it vanishes with morning.

Aus alten Märchen

He resolves to bury his love in a coffin in the depths of the sea.

Die alten, bösen Lieder

In the postlude, he wanders off in the garden.

Three Poems by Charles Grandmougin - Gabriel Faure

Rencontre: A song of dedication to a woman the poet has only just met, but with whom he already feels a deep bond of sympathy.

Toujours: In reaction to being asked to leave his love forever, the poet claims that this is utterly impossible.

Adieu: Everything in life changes. Even the love he thought could never diminish has waned, and so he can say farewell.

The Department of Music
of
The University of Alberta
presents

EDWARD PEDERSEN
trumpet

assisted by Eileen Keown, piano

Monday, April 8, 1974, at 5:00 p.m.
Convocation Hall, Arts Building

FANTASIE EN MI^b J. Ed. Barat

SONATE FÜR TROMPETE IN B UND KLAVIER (1939) Paul Hindemith
Mit Kraft
Massig bewegt
Trauermusik

FANTASIETTA Marcel Bitsch

CONCERTO FOR TRUMPET Johann Nepomuk Hummel
Allegro con spirito
Andante
Rondo

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music Degree for Mr. Pedersen.

Reception to follow
Room 132, Arts Building

COMING EVENTS:

Monday, April 8, 1974, at 8:00 p.m. in Con Hall - pianist
Madeleine Wheeler, fourth-year Bachelor of Music student, will
present her senior recital. There is no charge.

Tuesday, April 9, 1974, at 5:00 p.m. in Con Hall - pianist
Patricia Rhein, third-year Bachelor of Music student, will
present her junior recital. There is no charge.

The Department of Music
of
The University of Alberta
presents

MADELEINE WHEELER
piano

Monday, April 8, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

RONDO IN A MINOR, K. 511.....Wolfgang Amadeus Mozart

KLAVIERSTÜCKE, OP. 118.....Johannes Brahms

Intermezzo
Intermezzo
Ballade
Intermezzo
Intermezzo

RUMÄNISCHE VOLKSTÄNZE.....Béla Bartók

INTERMISSION

SONATA NO 4, OP. 29.....Sergei Prokofieff

Allegro molto sostenuto
Andante assai
Allegro con brio, ma non leggiero

This recital is presented in partial fulfillment of the requirements of the Bachelor of Music Degree for Miss Wheeler.

COMING EVENTS:

Tuesday, April 9, 1974, at 5:00 p.m. in Con Hall - pianist Patricia Rhein will present her junior recital. There is no charge.

Wednesday, April 10, 1974, at 5:00 p.m. in Con Hall - violinist Robert Hryciw will present his junior recital. There is no charge.

The Department of Music
of
The University of Alberta
presents
PATRICIA RHEIN
piano

Tuesday, April 9, 1974, at 5:00 p.m.
Convocation Hall, Arts Building

POLONAISE, OP. 40, NO. 2.....Frederic Chopin

SONATA, OP. 90.....Ludwig van Beethoven
Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar vorzutragen

VISIONS FUGITIVES.....Serge Prokofieff
Lentemente
Andante
Allegretto
Giocoso
Elegante

RHAPSODIEN, OP. 79, NO. 1.....Johannes Brahms

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music Degree for Miss Rhein.

COMING EVENTS:

Wednesday, April 10, 1974, at 5:00 p.m. in Con Hall - violinist
Robert Hryciw, third-year Bachelor of Music student, will pre-
sent his junior recital. There is no charge.

Thursday, April 11, 1974, at 5:00 p.m. in Con Hall - Nigel Lemon,
third-year Bachelor of Music student, will present his junior
vocal recital. There is no charge.

Thursday, April 11, 1974, at 8:00 p.m. in Con Hall - pianist
Edward Lincoln, Associate Professor of Music, will present a
recital. The program will include music of Beethoven, Chopin,
Schumann, and Brahms. There is no charge.

The Department of Music
of
The University of Alberta
presents

ROBERT HRYCIW
violin

assisted by Marsha Dolinsky, piano

Wednesday, April 10, 1974, at 5:00 p.m.
Convocation Hall, Arts Building

SONATA IN C MAJOR, OP. 5, NO. 3.....Arcangelo Corelli

Adagio
Allegro
Adagio non troppo
Allegro
Allegro--Giga

CONCERTO IN E MINOR, OP. 64.....Felix Mendelssohn
Allegro molto appassionato

SONATA NO. 3 IN D MINOR, OP. 108.....Johannes Brahms

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

This recital is presented in partial fulfillment of the requirements of
the Bachelor of Music Degree for Mr. Hryciw.

COMING EVENTS:

Thursday, April 11, 1974, at 5:00 p.m. In Con Hall - Nigel Lemon,
third-year Bachelor of Music student, will present his junior voice
recital. There is no charge.

Thursday, April 11, 1974, at 8:00 p.m. in Con Hall - pianist Edward
Lincoln, Associate Professor of Music, will present a recital of music
by Beethoven, Chopin, Schumann, and Brahms. There is no charge.

The Department of Music
of
The University of Alberta
presents

NIGEL LEMON
tenor

assisted by Julie Lemon, piano

Thursday, April 11, 1974, at 5:00 p.m.
Convocation Hall, Arts Building

Recit: DEEPER AND DEEPER STILL.....G. F. Handel

Aria: WAFT HER, ANGELS
(from "Jephtha")

Aria: DALLA SUA PACE (from "Don Giovanni").....W. A. Mozart

GREEK FOLKSONGS.....Maurice Ravel

Chanson de la mariée
Là-bas, vers l'église
Quel galant m'est comparable
Tout gai

Aria: LENSKI'S ARIA (from "Eugene Onégin").....P. Tchaikovsky

THREE SHAKESPEARE SONGS.....Roger Quilter

Come Away Death
O Mistress Mine
Blow, Blow, Thou Winter Wind

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music Degree for Mr. Lemon.

COMING EVENTS:

Thursday, April 11, 1974, at 8:00 p.m. In Con Hall - pianist
Edward Lincoln, Associate Professor of Music, will present a
recital of music by Beethoven, Chopin, Schumann, and Brahms.
There is no charge.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

EDWARD LINCOLN

piano

*Thursday, April 11, 1974 at 8:00 p.m.
Sunday, March 24, 1974 at 8:00 p.m.*

Convocation Hall, Arts Building

SONATA IN D MAJOR, OP. 28 Ludwig van Beethoven

Allegro

Andante

Scherzo—Allegro vivace

Rondo—Allegro ma non troppo

SCHERZO IN Bb MINOR, OP. 31 Frederic Chopin

ETUDES OP. 10, NO. 1

OP. 10, NO. 12

OP. 25, NO. 1

OP. 25, NO. 12

BALLADE IN Ab MAJOR, OP. 47

INTERMISSION

KINDERSCENEN, OP. 15 Robert Schumann

RHAPSODY IN G MINOR, OP. 79, NO. 2 Johannes Brahms

COMING EVENTS:

Monday, March 25, 1974 at 8:00 p.m. in Convocation Hall - Shelley Hamilton, fourth-year Bachelor of Music student, will present her senior clarinet recital. No charge.

The Department of Music
of
The University of Alberta
presents

SHARYN FAVREAU
piano

Monday, April 15, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

CHROMATIC FANTASY AND FUGUE IN D MINOR.....J. S. Bach

SONATA IN E FLAT MAJOR, OP. 31, NO. 3.....L. van Beethoven
Allegro
Scherzo
Menuetto and Trio
Presto con fuoco

INTERMISSION

BERCEUSE, OP. 57.....F. Chopin

SONATINE.....M. Ravel
Modéré
Mouvement de Menuet
Animé

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music Degree for Miss Favreau.

COMING EVENTS:

Tuesday, April 16, 1974, at 8:00 p.m. in Con Hall - Frances Dietz, fourth-year Bachelor of Music student, will present her senior voice recital. There is no charge.

Wednesday, April 17, 1974, at 8:30 p.m. in Con Hall - soprano Rita Smyth, advanced student in the Department of Music, will present a vocal recital. There is no charge.

The Department of Music

of

The University of Alberta

presents

FRANCES DIETZ
soprano

assisted by Lorraine Arnold, piano

Tuesday, April 16, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

THE MERMAID'S SONG.....Franz Joseph Haydn

THE SPIRIT'S SONG

THE LADY' LOOKING GLASS

DER NEUGIERIGE.....Franz Schubert

EIFERSUCHT UND STOLZ

DER MÜLLER UND DER BACH

DIE POST

DER LEIERMANN

FRÜLINGSSEHNSUCHT

CHERUBINO'S ARIAS (from "The Marriage of Figaro")W. A. Mozart

Voi, che sapete

Non so più cosa son

INTERMISSION

FOUR SONGS FOR VOICE AND VIOLIN.....Gustav Holst

Denis Létourneau, violin

EXTASE.....Henri Duparc

CHANSON TRISTE

LAMENTO

FIVE CHILDREN'S SONGS.....Udo Kasamets

The Monkeys and the Crocodile

Swing Song

What do they say?

Who has seen the wind?

Eletelephony

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music degree for Miss Dietz.

Schubert

Der Neugierige - The Eager Question

I ask no flower, I ask no star;
 They know nothing to tell me, what I would so gladly learn.
 I am also no gardener, the stars are too high;
 I want to ask my little brook, whether my heart has deceived me.
 Oh little brook, my love, how silent you are today!
 Only one thing I want to know, one little word over and over again.
 Yes, is the one little word, the other is no,
 These two little words contain the whole world for me.
 Oh little brook, my love, how strange you are!
 I won't repeat what you tell me, tell me, little brook, does she love me?

Eifersucht und Stolz - Jealousy and Pride

Where are you going so quickly, so ruffled and
 wild, my dear brook?
 Do you hasten full of anger, after the insolent brother hunter?
 Turn back, turn back, and protect first your Miller's daughter
 for her easy, loose, small fickleness, turn back!
 Did you not see her yesterday evening standing at the gate, with
 her long neck stretched towards the large street?
 When from the Hunt, the merry hunter draws towards the house,
 There, no modest child places her head at the window.
 Go there, little brook, and tell her that; yet tell her not,
 hear you, no word from my sad face;
 Tell her: He carves for himself, close to me, a whistle out of
 a reed and blows for the children beautiful dances and songs,
 Tell her that!

Der Müller und der Bach - The Miller and the Brook

The Miller:
 When a true heart dies of love, the lilies in every
 flower bed wither;
 The full moon must disappear in the clouds, lest men should
 see its tears.
 The little angels close their eyes and sob and sing the soul
 to rest!

The Brook:
 And when love has escaped from grief,
 A new little star twinkles in the sky;
 And three roses, half red and half white, that
 will not fade, blossom from the thorny bough;
 The angels shed their wings and come down to earth each morning.
 Ah little brook, dear little brook, you mean so well; but, little
 brook, do you know what love can do?
 Down there, down there is cool rest! So little brook,
 dear little brook, dear little brook, sing on.

Die Post - The Post

From the street there, a Post horn sounds.
 What is it, that you jump so high, my heart?
 The post brings no letter for you.
 Why then are you so strangely eager, my heart?
 Now the Post comes from the town
 Where I had a dear lover, my heart!
 Do you want to go over there sometime to see
 And ask how things are going, my heart?

Der Leiermann - The Organ Grinder

Out behind the village stands a hurdy-gurdy man,
 And with numbered fingers he grinds all he can,
 Barefoot on the ice, he totters to and fro,
 And his little platter stays ever empty of coins.
 No one wants to hear him, no one gives him a glance,
 And the dogs snarl around the old man.
 And he lets it all go on, just as it will.
 He grinds away, and his barrel-organ never stops.
 Strange old man, shall I go with you?
 Do you want to grind away on your hurdy-gurdy to my songs?

Frühlingssehnsucht - Spring Longing

Whispering breezes stirring so mildly,
Flowery-scented breath breathing to fulfill!
How blissful the greeting you breathe on me.
What have you done to my throbbing heart?
I would like to follow you on your breezy course.
Where?
Brook, swirling gaily all the time,
Wanting to flow, silvery, down there in the valley.
The gliding waters hasten to get there.
The fields and sky are deeply mirrored in it.
Why do you pull me, my desiring mind, longingly over yonder?
Greeting sun, playful gold, you bring hopeful bliss so sweetly.
How refreshing to me your happy welcoming picture.
It smiles so softly in the deep blue sky.
And my eyes have filled with tears.
Why?
The woods and mountains are wreathed in green!
The shimmering snow blossom sparkles!
Everything reaches out to the bride-like light;
It swells the buds and breaks the sprouts.
They have found what has broken them.
And you?
Restless longing! Wishing heart,
Always only tears, lamenting and pain?
I also have felt the swelling impulse.
Who soothes me finally from this driving desire?
Only you can set free the spring in my breast, only you!

Mozart

Voi, che sapete - You, who know

Cherubino has composed a little canzone which he sings to the Countess and Susanna. He wants to find out from someone who knows what love is, whether or not the feelings and emotions inside of him are symptoms of love.

Non, so piu cosa son - I don't know anymore what I am

Cherubino, a love-sick young page-boy, is infatuated with every woman he sees, and in particular, the Countess. In this aria, he relates what he goes through--blushing, feeling hot and then cold, trembling, desiring, sighing, etc. Love is in his thoughts no matter what he does, and he says that if no one will listen to him, he'll talk of love to himself.

Duparc

Extase - Extasy

On a pale lily my heart is asleep
In a slumber sweet like death...
Exquisite death, death perfumed
By the breath of my beloved...
On your pale bosom my heart is asleep
In a slumber sweet like death...

Chanson Triste - Sad Song

In your heart there sleeps a moonlight,
A soft moonlight of summer.
And to escape this troublesome life
I shall drown myself in your light.
I shall forget the past sorrows, my love,
When you will cradle my sad heart and my thoughts
In the loving stillness of your arms.
You will let my wounded head,
Oh sometimes rest on your knees,
And you will recite a ballad
That will seem to speak of us,
And in your eyes filled with sadness,
In your eyes then I shall drink
So many kisses and tender caresses
That perhaps I shall recover.

Lamento - Lament

Do you know the white tomb
Where with a plaintive sound floats
The shadow of a yew-tree?
On the yew-tree a pale dove,
Sad and alone in the setting sun,
Sings its song.
One would say that the awakened soul
Weeps under the earth in unison
With the song.
And the misfortunes of having been forgotten
Complaints, cooing
Very softly.
Oh! never more near the tomb
Shall I go, when evening descends
With its dark mantle,
To hear the pale dove
Sing, on the branch of the yew-tree,
Its plaintive song.

The Department of Music
of
The University of Alberta
presents

RITA SMYTH
soprano

assisted by Jack Hurt, piano

Wednesday, April 17, 1974, at 8:30 p.m.
Convocation Hall, Arts Building

O DOLCE MIA SPERANZA (from "Floridante").....G. F. Handel

LUSINGHE PIU CARE (from "Allessandro").....G. F. Handel

EXSULTATE, JUBILATE (Motet, K. 165).....W. A. Mozart

DIE NACHT.....R. Strauss

MORGEN!

SCHLAGENDE HERZEN

CHINESE MOTHER GOOSE RHYMES.....Bainbridge Crist

Lady-Bug
Baby is Sleeping
What the Old Cow Said
The Mouse
Of What Use is a Girl
Pat-a-Cake
The Old Woman

HOMENAJE A LOPE DE VEGA.....Joaquin Turina

Cuando tan hermosa os miro
Si con mis deseos
Al val de Fuente

COMING EVENTS:

Thursday, April 18, 1974, at 8:00 p.m. in Con Hall - pianist Marsha Dolinsky, fourth-year Bachelor of Music student, will present her senior recital. There is no charge.

Friday, April 19, 1974, at 8:00 p.m. in Con Hall - violinist Denis Letourneau, fourth-year Bachelor of Music student, will present his senior recital. There is no charge.

TRANSLATIONS

Handel

O dolce mia speranza

O my sweet hope
Do not leave me.
In your remoteness
I am tormented,
living for you.

Lusinghe piu care

Sweetest flattery,
True sign of love
You fly about prettily
There on the lips, in the glances.
And you steal completely one's freedom.
Jealous suspicions,
Painful delights,
Between joy and sorrow
There are moments of hope.
You are the weapon of transient happiness.

Mozart

Exsultate, jubilate

Exult, rejoice, o happy souls.
With sweet music let the heavens resound,
in answer, with me, to your song.

Bright glows the day, now clouds and storms have fled.
Sudden calm arises for the righteous,
Everywhere dark night held sway before,
but now arise and rejoice,
ye who are not afraid,
and happy in the blessed dawn
offer a full hand of garlands and lilies.

Thou, O crowned Virgin, grant us peace;
assuage the emotions that affect our hearts.

Alleluia!

Strauss

Die Nacht

The night steps from the forest,
she quietly prowls from the trees,
she looks around her--
beware now.
All the lights of this world,
the flowers, the colors, she extinguishes,
and steals the sheaves from the fields;
she takes everything that is lovely,
takes the silver from the streams,
takes from the copper domes of the cathedral its gold.
The bush stands plundered--
draw closer, soul to soul;
oh, I fear the night will also steal you from me.

Morgen!

And tomorrow the sun will shine again,
and on the path, which I shall walk,
it will gather the happy ones
upon this sun-drenched earth;
and to the wide, wave-blue shore
we shall descend slowly,
silently we shall glance into each other's eyes
and the hush of happiness will sink upon us.

Schlagende Herzen

A lad strode over meadows and fields,
ding, dong, his heart was throbbing;
On his finger shines a golden ring,
ding, dong, his heart was throbbing!
O meadows, fields, how fair you are!
O mountains, valleys, how fair!
How good you are, and fair,
O golden sun in heaven's heights!
Ding, dong, his heart was throbbing!

The lad hurried on at a merry pace,
ding, dong, his heart was throbbing.
He took along many a laughing flower;
ding, dong, his heart was throbbing.
Over meadows and fields blows the spring wind,
over mountains and valleys blows the spring wind,
and within my heart blows the spring wind,
driving me to you, gently, pleasantly,
Ding, dong, his heart was throbbing.

Among the meadows and fields a maiden stood,
ding, dong, her heart was throbbing.
Shading her hand over her eyes to see,
ding, dong, her heart was throbbing.
Over meadows and fields,
over mountains and forests,
to me, he is hurrying to me,
oh, if he were only here with me!
Ding, dong, her heart was throbbing.

The Department of Music
of
The University of Alberta
presents

MARSHA DOLINSKY
piano

Thursday, April 18, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

SONATA IN E MAJOR (Longo 23).....Domenico Scarlatti
SONATA IN E MAJOR (Longo 430)

SONATA IN E FLAT MAJOR, OP. 31, NO. 3.....L. van Beethoven
Allegro
Scherzo: allegretto vivace
Menuetto and Trio: moderato e grazioso
Presto con fuoco

KINDERSCENEN, OP. 15.....Robert Schumann

INTERMISSION

SONATA IN D MINOR FOR VIOLIN AND PIANO, OP. 108.....J. Brahms
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Robert Hryciw, violin

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music degree for Miss Dolinsky.

COMING EVENTS:

Friday, April 19, 1974, at 8:00 p.m. in Con Hall - violinist
Denis Letourneau, fourth-year Bachelor of Music student, will
present his senior recital. There is no charge.

The Department of Music
of
The University of Alberta
presents

DENIS LÉTOURNEAU
violin

Friday, April 19, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

SONATA NO. 1 IN G MAJOR, OP. 78.....Johannes Brahms
Vivace ma non troppo
Adagio
Allegro molto moderato

Eileen Keown, piano

SONATA IN A MINOR FOR SOLO VIOLIN.....J. S. Bach
Grave
Fuga
Andante
Allegro

INTERMISSION

FOUR SONGS FOR VOICE AND VIOLIN, OP. 35.....Gustav Holst

Frances Dietz, soprano

SONATE POUR VIOLON ET PIANO.....Claude Debussy
Allegro vivo
Fantasque et léger
Très animé

Elaine Dobek, piano

This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Mr. Letourneau.

The Department of Music
of
The University of Alberta
presents
WENDY GRASDAL
trumpet

assisted by Eileen Keown, piano

Tuesday, April 23, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

SONATA A 6 FOR SOLO TRUMPET
STRING QUARTET & CONTINUO.....H.I.F. Biber

Violins: Denis Letourneau, Theresa Bain
Viola: Susanne Zeindler
Cello: Barbara Morris
Continuo: Eileen Keown, harpsichord
Joanne Ludbrook, cello

CONCERTO IN E FLAT.....Joseph Haydn
Allegro
Andante
Allegro

INTERMISSION

SONATA FOR TRUMPET.....Henry Purcell
Allegro moderato
Adagio espressivo
Allegro vivace

ANDANTE AND ALLEGRO.....Guy Ropartz

BADINAGE.....Eugene Bozza

Reception to follow
Room 132, Arts Building

The Department of Music
of
The University of Alberta
presents

NORBERT BOEHM
violin

Wednesday, April 24, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

PARTITA IN E MAJOR FOR SOLO VIOLIN.....J. S. Bach
Preludio
Loure
Gavotte en Rondeau
Menuet I
Menuet II
Bourree
Gigue

THE LARK ASCENDING.....R. Vaughan Williams
(Romance for Violin and Orchestra)

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
To lift us with him as he goes.

Till lost on his aerial rings
In light, and then the fancy sings.

George Meredith

The St. Cecilia All-Star Orchestra
Thomas Rolston, conductor

INTERMISSION

SONATA FOR PIANO AND VIOLIN, OP. 12, NO. 3.....L. van Beethoven
Allegro con spirto
Adagio con molt' expressione
Rondo--Allegro molto

Elaine Dobek, piano

This recital is presented in partial fulfillment of the requirements
of the Bachelor of Music degree for Mr. Boehm.

Presented with sincere appreciation to
The Orchestra, Professor Thomas Rolston,
Elaine Dobek, and with a special note of
thanks to Jerry Ozipko.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DAVID ZWEIFEL

violinist

with

JANET SCOTT, pianist

SONATA, OP. 5, No.VIII Arcangelo Corelli
Preludio (1653-1713)
Allemanda
Sarabanda
Giga

SONATA IN A MAJOR, OP. 100 Johannes Brahms
Allegro amabile (1833-1897)
Andante tranquillo; Vivace
Allegretto grazioso (quasi andante)

PARTITA No. 2 IN D MINOR
FOR SOLO VIOLIN Johann Sebastian Bach
Allemande (1685-1750)
Corrente
Sarabanda
Giga
Ciaccona

I N T E R M I S S I O N

SONATA IN F MINOR, OP. 80 Serge Prokofiev
Andante assai (1891-1953)
Allegro brusco
Andante
AllegriSSimo

This recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree for Mr. Zweifel.

Edmonton, Alberta	Thursday, April 25, 8:00 p.m.
St. Paul Alberta	Sunday, April 28, 7:30 p.m.
Seattle, Washington	Sunday, May 5, 8:00 p.m.
Great Falls, Montana	Wednesday, May 8, 8:00 p.m.
Medicine Hat, Alberta	Friday, May 10, 2:00 p.m.
Three Hills, Alberta	Monday, May 13, 8:00 p.m.
Banff, Alberta	Sunday, May 19, 8:00 p.m.



THE DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA
EDMONTON, CANADA

THE CONCERT CHOIR

LARRY COOK, conductor



expo'74
World's Fair
Spokane, Washington
May 5, 1974

Program

I

Lift Your Voices to Jehovah (Exsultate Deo) Alessandro Scarlatti (1660-1725)

Lift your voices to Jehovah, our counsellor and guide.
Glorify the Lord God, blessed counsellor and our guide.

Alleluia!

Sing unto Jehovah, praise the name of the Lord, the God of Jacob.

O Magnum Mysterium Tomas Luis de Victoria (1548-1611)

O great mystery and wondrous sacrament
That animals might see the birth of our Lord
As he lay in the manger.
O Blessed Virgin who was worthy of bearing our Lord Jesus Christ.
Alleluia!

Yea Though I Wander Georg Schumann (1866-1952)

Yea though I wander through the vale of death, I will fear no evil.
I fear no evil for Thou art with me; Thy rod and thy staff they
comfort me when Thou art with me.

II

The Lamentations of Jeremiah Alberto Ginastera (born 1916)

Ginastera, an Argentinian composer, has set selected verses from the **Lamentations**, following the tradition of many 16th-century composers. Additionally, he infuses the music with characteristic South American color, and 20th-century harmony.

1. Is it nothing to you, all you who pass by?
Look and see if there is any sorrow like my sorrow
Which the Lord inflicted on me on the day of his fierce anger.
Behold, O Lord, for I am in distress; my soul is in tumult,
My heart is wrung within me, because I have been very rebellious.
In the street the sword bereaves; in the house it is like death.
For these things I weep; my eyes flow with tears;
For a comforter is far from me, one to revive my courage;
My children are desolate, for the enemy has prevailed.
Thou wilt pursue them in anger and destroy them from under
thy heavens, O Lord.

2. I am the man who has seen affliction under the rod of his wrath.
He has driven and brought me into darkness without any light.
He has made my flesh and skin waste away, and broken my bones.
He has made me dwell in darkness like the dead of long ago.
Though I call and cry for help, he shuts out my prayer.
So I say "Gone is my glory and my expectation from the Lord."
3. Remember, O Lord, what has befallen us; behold and see our disgrace.
Restore us to thyself, O Lord, that we may be restored.
Renew our days as of old.
But thou, O Lord, dost reign forever; thy throne endures to
all generations.

III

Walkin' on the Green Grass **Michael Hennagin**

Rainsong **Houston Bright**

Clouds hang heavy above the plain. They bring the smell of a summer rain,
And my heart, it is heavy too. And my spirits are heavy too.
(See how the rains do pour, As if forever more.)

Clouds drift low in a shadowed spell. They bring the mem'ry of one
farewell,
When a spirit from life withdrew, When the soul of my love withdrew.
(See how the rains do pour, As if forever more.)

Raindrops fall from a sodden sky, They drum a querulous lullaby,
As in mem'ry of one who sleeps, As if crooning to one who sleeps.
(See how the rains do pour, As if forever more.)

The Drunken Sailor **arr. Gregg Smith**

All My Trials **arr. Norman Luboff**

Three French-Canadian Folksongs **arr. Richard S. Eaton**
(1915-1968)

En passant par la Lorraine
A la claire fontaine
Vive la Canadienne!

CONCERT CHOIR PERSONNEL

SOPRANO

Sigrid Albert
Cathie Bailey
Heather Bedford
Lois Dodds
Sharon Frissell
Sylvia Hu
Angelina Meier
Wilda Neal
Evelyn Powell
Rita Smyth
Jane Whitby

TENOR

André Boisvert
Paul Gifford
Rob Goring
Dan Siebert
Don Skinner
Dan Zowtuk

ALTO

Deborah Alpaugh
Susan Bentley
Marge De Armond
Bonnie-Jean Dobek
Betty Fadum
Heather Hantke
Agnes Hubert
Sandra Koppel
Maxine Kroening
Lorraine Morgan
Judith Wiens

BASS

David Archer
Jan Grude
Glen Guebert
Paul Johnstone
Rod Kaminski
Hans Meier
John Shandro
Byron Swanson
John van Praag
Henry Vant Erve

Concert Choir would like to acknowledge the financial assistance of the following organizations:

The Students' Union, University of Alberta
The Society of Friends of the University of Alberta
The U. of A. Alumni Association Alma Mater Fund
The Government of Alberta
Performing Arts on Tour
Department of Culture, Youth and Recreation
The University of Alberta

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

DAYNA FISHER
ENGLISH HORN

and

LARRY COOK
ORGAN

Friday, May 10, 1974, at 8:00 p.m.

All Saints' Cathedral

SONATA No. 3 IN F MAJOR	Benedetto Marcello
PRELUDE AND FUGUE IN G MAJOR, BWV 541	J. S. Bach
BALLADE FOR ENGLISH HORN AND ORGAN	Leo Sowerby

INTERMISSION

PASSACAGLIA AND FUGUE IN C MINOR, BWV 582 ..	J. S. Bach
PARTITA PER CORNO INGLESE ED ORGANO, OP. 41, NO. 1	Jan Koetsier

COMING EVENTS:

Saturday, May 18, 1974, at 8:00 p.m. in Convocation Hall - violinist Yasuko Eastman, graduate student in the Department of Music, will present her graduate recital. There is no charge.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

YASUKO EASTMAN

violin

assisted by Isobel Moore, piano

Saturday, May 18, 1974, at 8:00 p.m.

Convocation Hall, Arts Building

SONATA IN B FLAT MAJOR,
K. 454 Wolfgang Amadeus Mozart

Largo—Allegro

Andante

Allegretto

SONATA IN A MAJOR, OP. 100 Johannes Brahms

Allegro amabile

Andante tranquillo; Vivace; Andante; Vivace di piu; Andante; Vivace

Allegretto grazioso (quasi Andante)

INTERMISSION

SONATA IN A MAJOR, OP. 47 Ludwig van Beethoven

Adagio sostenuto—Presto

Andante con Variazioni

Presto

This recital is presented in partial fulfillment of the requirements for the Master of Music Degree for Mrs. Eastman.

THE DEPARTMENT OF MUSIC

OF

THE UNIVERSITY OF ALBERTA

p r e s e n t s

RANDALL SCOTT BAIN
clarinet

assisted by Karen McNaughton, piano

Tuesday, May 21, 1974, at 8:00 pm
Convocation Hall, Arts Building

TRIO NO. 7 IN E FLAT MAJOR FOR PIANO, CLARINET, AND VIOLA.....W.A. MOZART
(1756-1791)

Andante
Menuetto
Allegretto

Susanne Zeindler, viola
Cheryl Cooney, piano

PREMIERE RHAPSODY FOR CLARINET AND PIANO.....CLAUDE DEBUSSY
(1862-1882)

DER HIRT AUF DEM FELSEN.....FRANZ SCHUBERT.
(The Shepherd on the Rock) (1797-1825)

I n t e r m i s s i o n

THREE PIECES FOR SOLO CLARINET.....IGOR STRAVINSKY
(1820-1971)

TRIO IN A MINOR, OPUS 114, FOR PIANO, CLARINET,
AND VIOLONCELLO.....JOHANNES BRAHMS
(1833-1897)

Allegro
Adagio
Andante grazioso
Allegro

Barbara Morris, violoncello

This recital is presented in partial fulfillment of
the requirements of the Bachelor of Music degree for
Mr. Bain

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

THE SYMPHONIC WIND ENSEMBLE

FORDYCE PIER, music director

Sunday, November 4, 1973, at 3:00 p.m.
Convocation Hall, Arts Building

CONCERTO GROSSO

OP. 6, NO. 3 George Frederic Handel - Alshin
Larghetto
Andante

FIRST SUITE IN E FLAT Gustav Holst

Chaconne
Intermezzo
March

MILITARY MARCH Ludwig van Beethoven

A SON OF A GAMBOLIER Charles Ives - Elkus

INTERMISSION

FANFARE FROM "LA PERI" Paul Dukas

AN OUTDOOR OVERTURE Aaron Copland

CHORALE PRELUDE: SO PURE THE STAR Vincent Persichetti

CANZONA Peter Mennin

COMING EVENTS:

Tuesday, November 6, 1973, at 8:00 p.m. in Convocation Hall - David Otto will present a Tuba recital. No admission charge.

Saturday, November 17, at 8:00 p.m. in Convocation Hall - Violinist Yoko Wong and Pianist Isobel Rolston will present a recital. No admission charge.

THE SYMPHONIC WIND ENSEMBLE

FORDYCE PIER, music director

PICCOLO

Marianne Carefoot

FLUTE

Alan Clarke

James Kaiser

OBOE

Hiromi Takahashi

Wilda Neal

ENGLISH HORN

Robert Lewis

B FLAT CLARINET

Randy Bain

Deborah Alpaugh

Shelley Hamilton

JoEllen Harris

Janet Andrews

Ron Hartwell

E FLAT ALTO CLARINET

Kim Gregory

B FLAT BASS CLARINET

Janet Bouey

BASSOON

Doug Jahns

E FLAT ALTO SAXOPHONE

Laurelie Nattress

Gail Larsen

B FLAT TENOR SAXOPHONE

Rick Hart

E FLAT BARITONE SAXOPHONE

Robin Taylor

FRENCH HORN

Gerry Onciul

Linda Unverricht

Larry Reese

Philip Osborn

CORNET

Daniel Otteson

Ed Pedersen

Wendy Grasdal

Tom Smyth

TRUMPET

Tom Dust

Doug Zimmerman

Roy Townend

TROMBONE

David Archer

Norman Skretting

Chris Taylor (Bass)

BARITONE

Blyth Nuttall

Joanne Colleaux

TUBA

Henry Vant Erve

Wayne Karlen

PERCUSSION

Brian Johnson

Susan Carter

John McCormick